

VIDEO AGE

international

In This Issue:

Sports on TV

MIPCOM Preview

NATPE's "Big Five-O"

Europe's Big Spenders

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Life As a Program Buyer Has Changed, But Attention Hasn't

BY LUCY COHEN BLATTER

It isn't easy being a program buyer these days. Advertising dollars are down and viewer alternatives are up. Local production is down in many parts of the world and cost of imported programs is up. Competition is increasing and the budget to face it decreasing in many instances.

Plus, the buying business models are ever-changing with exclusivity often a thing of the past, and shared windows a new reality. And the challenges are not over yet, with new technological TV formats to contend with, such as 3D.

If all these weren't enough, consider the TV trade shows that are constantly multiplying around the world (though the opportunities to attend even some of them are dwindling). No wonder deep down, some buyers wish they were sellers — perhaps

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"There's a program distributor out here who'd like to come into your office and stand in awe."

The 2012-13 Season is "Disaster" in Dramas, "Losers" in Comedies

The fall U.S. TV season is in full swing and international program distributors and broadcasters alike are waiting with bated breath to see which shows will be successful and which will likely go

the distance — both in the U.S. and internationally.

As pointed out in a *VideoAge* report last May, in 2011 the U.S. supplied 72 percent of primetime imported drama series to Europe.

Naturally, there are also some new midseason shows to consider, but those are best left for our NATPE issue, in January 2013.

Nevertheless, U.S. studios at MIPCOM will be betting on their key shows, regardless of the reception they get at home. For example, CBS Studios International will be highlighting four

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Content Piracy in LATAM: A Costly Issue All Around

BY DOM SERAFINI

Last May a group of major U.S. content suppliers met in Miami, Florida with legal experts for a three-day summit on the prevalence of TV program piracy in Latin America. The summit was the first of its kind.

"Piracy remains a major problem for content companies and programmers in Latin America,"

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Looking For The Next Big Thing

The U.S. Intelligence Advanced Research Project Activities, a sister agency of the Pentagon's DARPA (creator of the Internet), is running a four-year \$50 million program that pays people to predict major world events.

Similarly, unhappy with simply focusing on the present state of the international entertainment sector, *VideoAge* went on a quest for new challenges — despite being well aware of the industry's aversion to surprise and change.

Not believing in the wisdom of crowd-sourcing, *VideoAge* canvassed a number of leading industry executives, asking them to consider what might be "The Next Big Thing" in television. It's no surprise they all thought of the Internet — but the conclusions they drew as to the consequences of said changes were much more unpredictable.

Sean Cohan, executive vice president of International at A+E Networks, said, "Almost everyone will see 'The Next Big Thing' as emerging in some form from the developments that we see in digital, but the exact nature of these changes will differ according to the sector in which you work. For us in the cable and pay sector,

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Latin America

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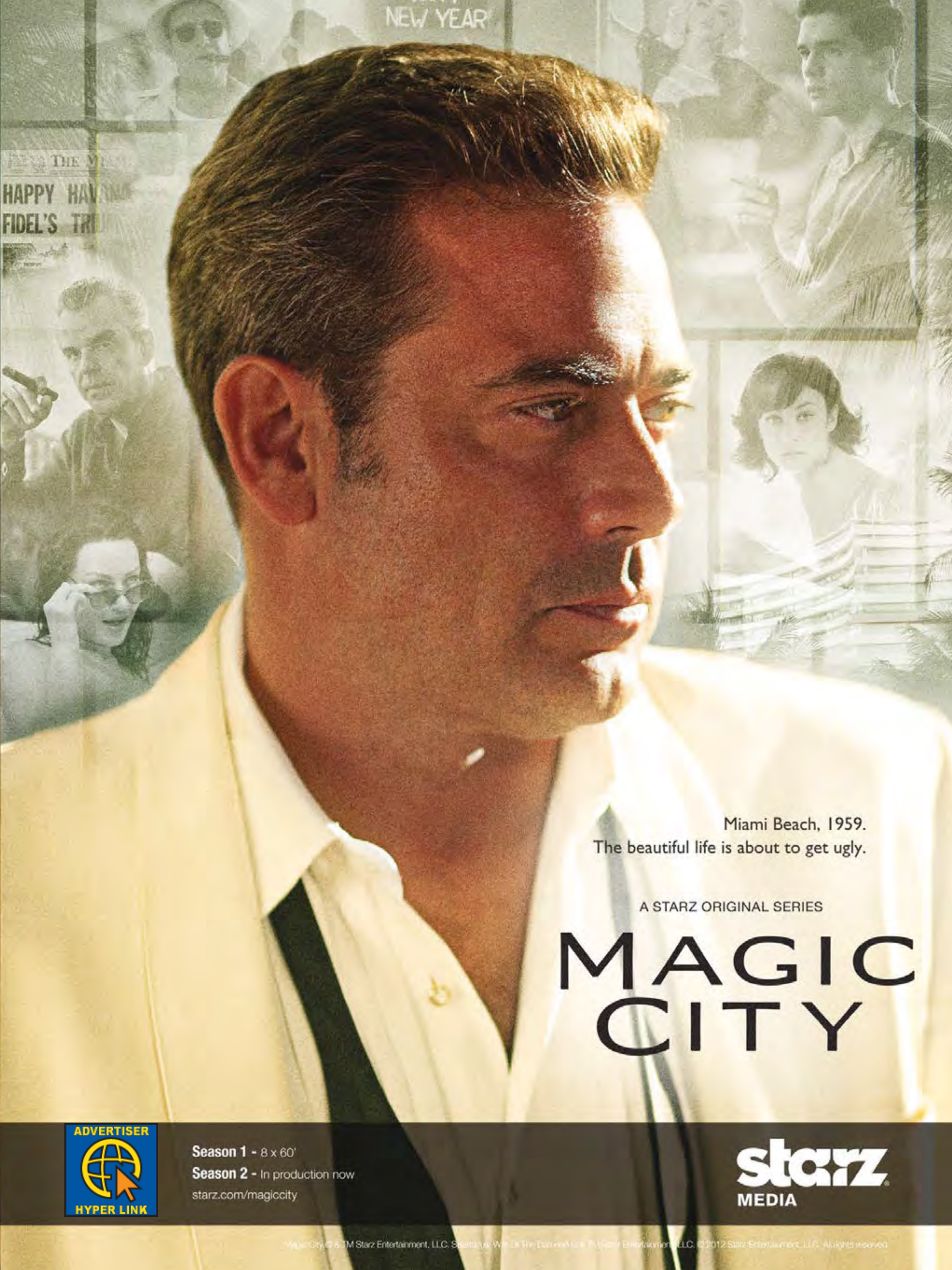


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Brazil's 2014/16: Keeping Track

With the London Olympics a thing of the past, it's now up to Brazil to carry the torch, with Rio de Janeiro playing host to the 2016 Summer Games.

The Brazilians are busy readying

their city for its international debut, including building four main Olympic sites, new hotels, a new metro line and revamping the airport. (The city will also host some of the 2014 World Cup football tournament, which is scattered among 12 cities)

According to reports, city, state and local governments are investing around \$12 billion in infrastructure projects to help rejuvenate the city and ease transportation problems ahead of the two international Games. In addition, with only 33,000

hotel rooms, Rio is planning to house 12,000 people on cruise ships to alleviate accommodation shortages.

So far, some 65 projects have been completed out of 230 planned. All the facilities built for the 2007 Pan Am Games are considered obsolete for the upcoming Games.

Movie Theaters Own Film Studio

In March 2011, through a joint venture, the U.S.'s largest theater chains, Regal Entertainment and AMC Entertainment, invested a total of \$30 million for the creation of a new film distribution company — the Los Angeles-based Open Road Films.

The synergy between movie theaters and studios has been pretty much non-existent since a U.S. Supreme Court decision in 1848 stripped the American studios of their commercial theaters in the U.S. (but today, IFC Films makes use of its IFC Center theater in New York City and Magnolia Pictures serves the Landmark Theaters chain).

According to an article in the *New York Times*, the company focuses on films with modest budgets that can be promoted with cheaper marketing techniques (like in-theater trailers) rather than expensive media advertising.

The company will offer the theaters a larger pool of movies and a piece of the film revenue (or, potentially, the losses).

Open Road's first release was action-thriller *Killer Elite*, followed by the thriller *The Grey*. Last August its comedic *Hit & Run* opened on some of the chain's 12,000 screens. This was followed by police drama *End of Watch* and, in November the remake of *Red Dawn*. By the end of this year, Open Road will distribute a total of seven movies from several producers. For 2013 it has scheduled two releases: *The Bitter Pill* and *The Host*, while two movies are still in development.

Ultimately, the company plans to release about 10 movies a year, mostly to be used as fillers during the weeks of the year not packed with the majors' releases. Open Road Films will play across all theater chains, not just those belonging to AMC and Regal. It could also expand its reach with the completion of AMC's purchase by the Delian Wanda Group of China.

Tom Ortenberg, formerly of the Weinstein Company and Lionsgate, is the company's CEO.

RTP Under Political Fire

When a country has financial problems, it's not unusual for its government to attempt to either shut down its public TV stations or privatize them.

Portugal is no exception when it comes to public broadcaster RTP, which runs two of the country's four main TV networks.

The government's plan to privatize RTP has met opposition from its board (which resigned in protest last August) and from the European Broadcasting Union, the association of Europe's public stations.

RTP gets 59 percent of its funding — the equivalent of U.S.\$179 million — from a license fee, \$89 million from the state and \$32 million from advertising. The government wants RTP to reduce its budget by \$70 million and, in order to achieve the cuts, privatize RTP-2.

The government has also flirted with the idea of shutting down RTP and

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instead privatizing RTP-1, the main public TV network, but, reportedly, only to achieve the reduced goal of privatizing the second public network.

Since the license fee will remain in place even if RTP-1 is privatized and the savings will be limited to the state's direct contribution, critics see the real reason as a ploy to mute political opposition to Portugal's prime minister, 48-year-old Pedro Passos Coelho of the center-right Social Democratic Party.

Local U.S. TV Election Gold

According to a Wells Fargo Securities report on political TV ads in the U.S., campaigns spent \$765.6 million on TV by the end of last July. Over 75.7 percent of that — \$579.6 million — went to local stations. Of the local total so far in 2012, 42.5 percent was for presidential campaigns, 21.8 percent for ballot initiatives, 18.6 percent for Senate races, 7.6 percent for House contests, five percent for gubernatorial races, and 4.4 percent for other.

The top TV markets measured in dollars-spent are Cleveland (\$24.8 million); Los Angeles (\$20.6 million); Tampa (\$19.4 million); Washington,

D.C. (\$18.2 million); and Las Vegas (\$17.2 million) — with much of the cash going to TV outlets owned by FOX, CBS, NBC, Sinclair, and Disney.

The report noted that these cities typically end up on top because of their size, not because they have the most contentious races, and that it's more revealing to look at political spending relative to the total ad sales in the market. By that measure, Wausau, Wisconsin is on top with election ads accounting for 16.9 percent of total market revenue. It's followed by La Crosse, Wisconsin (15.9 percent); Sioux City, Iowa (15 percent); Zanesville, Ohio (13.7 percent); Charlottesville, Virginia (11.9 percent); and Great Falls, Montana (11.9 percent) — especially TV stations owned by Sinclair, Gray Television, and Gannett.

The report predicted that total political ad spending in 2012 would

be more than eight percent versus the various 2010 elections, with 56 percent going to broadcast TV.

The New York Times noted that, in addition to the above figures, committees, non-profit groups (Political Action Committees or PACs that do not have to file with the Federal Election Commission) and other super PACs have spent at least \$65 million on television advertising, with almost all of it against President Barack Obama or in support of presidential candidate Mitt Romney. These latest expenditures brought the recorded total to \$830.6 million in July.

Dance Show Airs on Facebook

A *Chance to Dance*, a reality series from the British producers of *American Idol* and *So You Think You Can Dance*, was released this summer on both Facebook and the Santa Monica, California-based cable network Ovation.

The move to simultaneously offer the show on cable and the social media site indicates that cable networks see Facebook as an ally rather than a competitor, without fearing audience cannibalization. For the reality show (whose genre has little after-life), Ovation took advantage of the buzz created by the social media site.

Facebook users paid \$1.99 per episode or they could buy a full season, seven-episode bundle for \$11.99. However, aside from an advertising campaign Ovation carried out on Facebook, the social networking site didn't see any revenue from the deal.

Facebook users also had access to exclusive footage and interviews with *A Chance to Dance* producer Nigel Lythgoe. The show is distributed internationally by Shine.

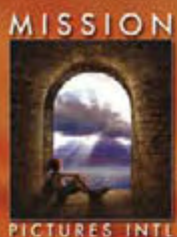
Zodiak's Plans Revealed

European newspapers reported the future plans of Zodiak, the London-based, Italian-owned entertainment company that operates in 17 countries with 45 companies.

According to the Italian daily *Il Fatto Quotidiano*, among others, the owner, De Agostini Group, is anxious to take the entertainment company public with a market capitalization goal of £1 billion (U.S.\$1.6 billion).

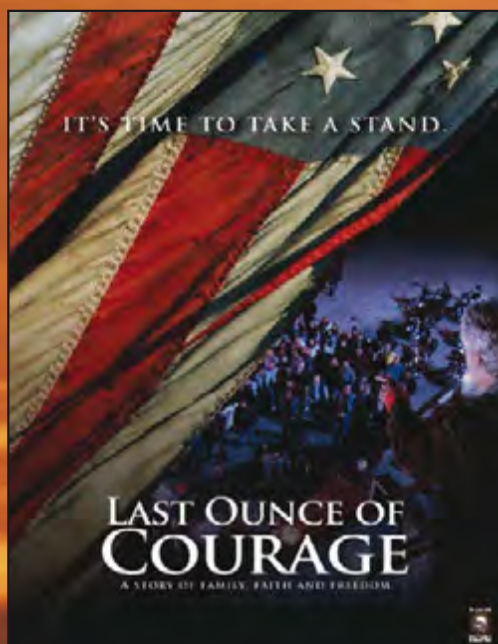
Previous accounts indicated that De Agostini would like to unload Zodiak (the way Italy's Mediaset did with Endemol).

Last month, U.K. daily *The Telegraph*



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(Continued from Page 6)

reported that Zodiak was eyeing Toronto-based Entertainment One as a way of floating in a difficult market and accessing Canada's generous tax credits for certain types of production.

Both papers put Zodiak's turnover at around \$800 million, but *Il Fatto* pointed out that in 2010 losses were \$127 million and, last year, \$18 million. However, early this year Zodiak was able to obtain loans for \$204 million from several banks, including BNP Paribas and Monte dei Paschi di Siena.

BBC Exec Moves to NY Times Co.

The New York Times Co. has tapped former BBC director general Mark Thompson as its new chief executive. The 55-year-old directed a 20,000-strong BBC staff for eight years. He has moved to a company with less than 5,500 employees and annual revenues of \$2.3 billion, compared to \$5.5 billion at the BBC.

Thompson is credited with shifting the BBC's emphasis more onto the digital side. Many industry analysts credit the BBC iPlayer, a Web application that allows viewers to stream content on-demand, as Thompson's crowning achievement.

Undoubtedly, that's something the New York Times hopes to use to its advantage. According to *The Wall Street*

Journal "For Times Co., Thompson represents what the publisher wants to become: more digital, more social and more international."

Verizon-Cable Deal OK'd

The U.S. Justice Department and the FCC, the federal communication authority, gave the green light to a \$3.9 billion dollar deal between telco Verizon Wireless and several cable companies

The deal allows Verizon to expand its 4G LTE broadband network through unused portions of the airwaves allocated to the cable companies. Running broadband lines into homes is expensive

and thus telcos are expanding their wireless coverage by renting spectrum whenever they can. New York City-based Verizon also operates a triple-play broadband telephone fiber cable service called FiOS, which competes with TV coaxial and fiber cable.

In an effort to encourage competition, the Justice Department ruled that Verizon and its cable partners must limit the amount of cross-marketing agreements they make.

Among the cable companies involved are Comcast Corp., Time Warner Cable Inc., Bright House Networks and Cox Communications.

Bellevue, Washington-based and German-owned T-Mobile will also benefit from the deal — since the cellular company entered into a deal with Verizon to improve its 4G Network and kick off its expected LTE roll-out next year.

Bertelsmann's CEO Confronts Potentials

During a company meeting, Bertelsmann's new CEO, Thomas Rabe, told some 500 executives that the conglomerate was growing at too a slow pace.

Bertelsmann, which is controlled by the Mohn family, owns RTL Group (which in turn owns London-based FremantleMedia), among other media companies.

The *Financial Times* reported that during the meeting held last month at its headquarters in Gütersloh, Germany, Rabe complained about low growth and low growth potential.

The 46-year-old Rabe, an economist, joined RTL in Luxembourg as CFO in 2000 and in 2006 became Bertelsmann's CFO.

Last year revenues fell to 15.2 billion euro (U.S.\$19.6 billion) from 19.3 billion euro in 2006.

According to *FT*, Rabe wants to "attract the kind of talent the company needs to push existing business online," and "expand faster, become more digital and more international over the next five-to-10 years."

Looking at Bertelsmann's annual reports from the past six years, the average revenue fell 4.5 percent a year, with the largest drop in 2008 (13.9 percent) and a gain in 2011 (1.3 percent).

Famous Quotes

"E.T. cost a million dollars and we created it in three months. If we wanted to do the same thing with computers, it would take at least 200 people a minimum of five months."

Oscar Winner Carlo Rambaldi (1926-2012), creator of the E.T. character for the 1982 film

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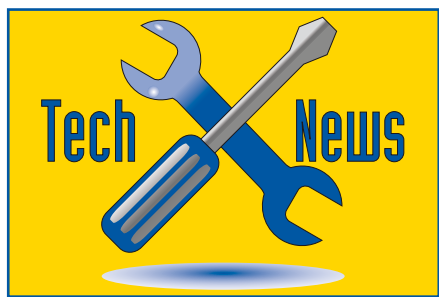


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NBC TV vs. Online

In the U.S. during the Olympics, NBC broke all records with 159.3 million video streams (of which 64.4 million were live streams) on 9.9 million devices on its three pay-TV sites: NBCOlympics.com, Live Extra and NBC Olympics mobile. Viewers had to subscribe to a cable service or some form of broadband service to access content.

Surprisingly the live streaming coverage did not hurt primetime ratings. To the contrary, NBC Olympic coordinator Jim Bell was quoted as saying that, "it helped primetime."

Online averaged 8.56 million streams daily (with one million live), while NBC primetime averaged 31.1 million viewers. In terms of ad revenues it is estimated that \$1 billion has been generated from TV (\$800 million from primetime) and \$60 million from online.

Online has served NBC more ways than one, considering that the broadcast network focused on only a few sports in primetime, but muted some of the complaints with a full range of sports shown on its online and cable services. For example, NBC chose to telecast the USA-Japan women's football final on its sports cable network, rather than NBC TV.

Apple's OTT Becomes Juicy

Apple is looking to enter the TV business by offering consumers a TV set-top box (STB) that makes accessing and viewing programming simpler, and gives viewers the ability to watch any show at any time through a DVR that stores content on the Internet. But the task won't be easy since cable companies see Apple TV as a powerful competitor.

In a three-part series, Rupert Murdoch's *Wall Street Journal* (WSJ) reported that companies like Apple view the TV sector as their next big market. "But its gatekeepers — the TV distributors [cable and TV stations]

and media companies — have been reluctant to let them in."

In keeping with Apple's user-friendly M.O., the interface is expected to mirror that of the iPad.

Apple would also like users to be able to access the TV content on other devices such as iPhones and iPads and is hoping to allow viewers access to all episodes of current seasons of TV shows, whereas now, cable on-demand services usually just offer a handful of episodes on demand. The new device would also provide viewers with access to past seasons already available on iTunes, the WSJ reported. But the paper also pointed out that if Apple wants content, it may have to use some of its \$117 billion to buy a studio.

Naturally, Apple could buy into TV set manufacturers to embed the OTT STB in the TV receivers, making Apple itself a gatekeeper.

N-Screen Brings More Confusion

People who used to watch shows on TV sets in their living rooms first migrated to PCs on their desks and then to smartphones. This evolution pressed the TV industry to come up with services that optimized every screen. And this was when confusion was born.

Now consumers are inundated with systems for Cloud TV, Connected TV, Internet TV, IPTV, OTT, Smart TV, Web TV and now... N-Screen TV. The result of all this confusion is that it has helped to stymie the growth of broadband TV.

Even though they all basically mean the same thing, people are not talking about the same thing when they mention any one of those services.

The latest entry, the N-Screen, is just like any connected TV or over-the-top (OTT) device that, through broadband, enables use of content and information across all devices with a screen.

Whether this OTT is outside the TV set or inside a receiving device is just a matter of time, considering that by 2015, 80 percent of TV sets will have broadband connectivity.

As for the N-Screen system, it basically allows stored content with different encoding processes to move among devices. ●

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in High definition

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Children - Length 13 x 6' - Format: 16:9

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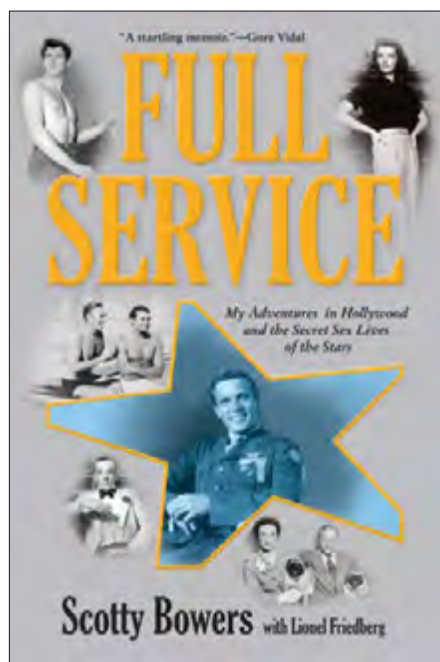
Kiss and Tell: The Clandestine Sex Lives of Hollywood Stars

It's not an earthquake you're feeling; it's some of Hollywood's most noteworthy alum rolling in their graves, because the private things they did between the sheets have been exposed by former gas station attendant/bartender/handyman Scotty Bowers in *Full Service: My Adventures in Hollywood and the Secret Sex Lives of the Stars* (Grove Press, 286 pages, \$25.00), written with producer-director Lionel Friedberg.

Beginning in the 1940s, Bowers — now 88 — arranged sexual liaisons for the Hollywood elite. He began this alternative career quite by accident. In 1946, when he was 23 years old, fresh out of the Navy and working at Richfield Gas Station on Hollywood Boulevard, actor Walter Pidgeon invited Bowers to his home for a little hanky panky. Thereafter, Bowers became the “go-to guy in Hollywood for arranging tricks.” Friends Bowers met during his service in the Marines were happy to be “rented” out to perform all sorts of sexual acts (either heterosexual or homosexual) for money, regardless of their sexual persuasion. The network of people Bowers had at his disposal gradually expanded to include friends of friends and even girlfriends of his Marine buddies.

The majority of the stars Bowers exposes are male, and most (both male and female) are either gay or bisexual. The people who came looking for tricks weren't all Hollywood men, either, “some came from the corporate and banking community,” he tells us. Bowers doesn't mince words; he describes the encounters, particularly those between people of the same sex, in graphic detail.

Bowers reveals the sexual preferences and recounts numerous excursions of big stars from old Hollywood who have passed away, including Katharine Hepburn; Spencer Tracy; Vivien Leigh (with whom Bowers was involved while she was married to Laurence Olivier); Olivier himself, who was gay, according to Bowers; the Duke and Duchess of Windsor; director George Cukor; Cary Grant; Walter Pidgeon; Desi Arnaz (whose wife, Lucille Ball,



confronted Bowers at a party, demanding he stop setting her husband up with other women); Noël Coward; Tyrone Power; Beatles' manager Brian Epstein; J. Edgar Hoover (who reportedly dressed in drag when Bowers met him one weekend in the late 1950s); Errol Flynn; Cole Porter; Bob Hope; William Holden; William Somerset Maugham; Rock Hudson; Phyllis Gates (Hudson's lesbian wife); Montgomery Clift, and James Dean, to name a few. Despite the host of names Bowers mentions, one can't help but wonder: Did he — for one reason or another — leave anyone out?

He debunks the myth of Katharine Hepburn and Spencer Tracy's love affair, calling it a “nonexistent fairy-tale romance that the studio publicists and the spin doctors had concocted to conceal [Hepburn's] lesbianism.” His take on the romance illustrates the power the studios had (and by all accounts still have) over their stars and the public. The author backs up his claim by revealing that, “in the course of time I would fix [Hepburn] up with over 150 different women.”

Another example of the studios' power is their ability to keep Rock Hudson's homosexuality under wraps. His sexual orientation was, as Bowers writes, one of the “most closely guarded secrets in Hollywood,” until his death

of AIDS in 1985. But Bowers claims that this type of fabrication extended past Hollywood and into Britain's royal family. According to Bowers, the Duke and Duchess of Windsor were both gay, and their controversial love affair, which led to Edward VIII's abdication of the throne, was simply a ploy to hide his homosexuality from the public. The fake love story is still believed today, and fans of Madonna's 2011 film *W.E.*, whose premise rests on the notion that the Duke and Duchess had a great love affair, will no doubt be disappointed after reading Bowers's book.

Bowers ran a booming business. “In the height of my tricking days...I was setting up an average of 15 to 20 tricks a day. This was a 24/7 operation, extending over a period of, say, 30 to 40 years. As for tricks that I performed personally, I was often seeing two or three people a day,” Bowers writes. Throughout the book, he constantly reminds us that he never took money unless he performed the trick himself, calling his activities “match-making,” rather than pimping and insisting, “what really drove me was a desire to keep people happy. And the way I did that was through sex.”

With business booming as it did, it's a wonder the operation was never shut down by the police. Bowers was able to keep his so-called “match-making service” under wraps, despite the expansive network of people involved. But this wasn't an easy feat, in large part due to the Los Angeles Police Department's (LAPD) vice squad, which “mercilessly hounded members of the gay and lesbian communities.” Fear of the vice squad may have helped keep Bowers's activities secret, as those involved would have dreaded the potential consequences if the police caught on.

In 1950, Bowers considered discontinuing his service, in part because “the tricking business was getting totally out of control. The number of calls that I was receiving...became too many to handle.” But people continued to come to him for tricks, even after he left the gas station to become a bartender,

and Bowers continued to set them up. Still, Bowers was “increasingly fearful of being busted by the ever-lurking vice squad,” and he thought the jig was up one night in the mid-'50s, when he was pulled over by an LAPD officer. However, much to Bowers's surprise, instead of booking him, the officer brought Bowers to a secluded area, where he made a pass at him. Ultimately, Bowers put an end to the operation in the '80s due to the spread of AIDS.

But behind the gossip are a host of ethical questions. Bowers writes, “For whatever reason, people have always found me easy to trust.” But in writing this book, he has betrayed their trust, and it is up to readers to decide how much to believe. According to the author's note, “This manuscript is based on my memory and, to the very best of my ability, reflects actual incidents and personalities as I recall them.” This is quite a disclaimer: The stories in Bowers's book are only as accurate as his memory. And yet he writes with such authority about personal matters regarding people who have died and can neither confirm nor deny the allegations.

If we're to believe him, Bowers explains his motivation for writing the book accordingly, “I have always been reticent to reveal details about what I have done, mainly to respect the privacy of those whose lives have intersected with mine. But...over the years many people have told me to write about my experiences and share them with others...Now, as I take stock of myself in my twilight years...I feel compelled to share my story.”

But is Bowers justified in revealing these secrets simply because the subjects have passed away? Or does he still owe them — and even their fans — the secrecy he promised when they were living? Or, is he doing some of these stars a service by revealing their true selves as he saw them? After all, in many cases the studios may have presented these stars falsely. Is Bowers's motivation for writing this book truly, as he says, to tell his story? Or is it merely to make money? Perhaps it's even a form of damage control, to avoid being painted in an unfavorable light if someone else were to tell his story first.

No doubt, Bowers has crafted an interesting story, and if you're a gossip hound, you'll want to pick this book up. But in terms of literary value, or even historical value, this may not be a story that had to be told. **SA** ●

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Happy to be Back, But the Age-Old Calendar Question Looms

BY SARA ALESSI

As usual, a few days after MIPCOM, film-TV buyers and sellers alike will head to Santa Monica, California, for the American Film Market (AFM) just in time for Halloween, looking to buy and sell treats in the form of movies. The upcoming AFM will be held October 31 through November 7 at its usual Loews Santa Monica Beach Hotel location.

Last year, participants circulated a petition threatening to pull out of the market if the location was changed, as organizers considered switching the venue to downtown Los Angeles because they feared escalating costs at the hotel. But eventually a deal was reached that will see AFM return to Santa Monica through 2017. So, it should come as no surprise that everyone *VideoAge* caught up with was thrilled that the location isn't changing (though some hoped the calendar date would).

"That's a no-brainer," quipped Opus Distribution's president, Ken DuBow from Los Angeles when asked if he was glad the venue hadn't changed. He was happy "a deal was reached, which was good for everybody because one cannot imagine Santa Monica saying goodbye to the yearly influx of spending buyers and sellers." From Toronto, Breakthrough Entertainment's VP of Movies, Marina Cordonis agreed, stating, Santa Monica "is pleasant and convenient."

Multicom Entertainment's Irv Holender doesn't "want to see it move for a while," adding, "We travel enough as it is." Likewise, Vanessa Shapiro, EVP of Sales at MarVista Entertainment expressed her hopes that the market would not move in the future.

"We would have adapted if they had moved the market to a different venue, but we've been very successful in Santa Monica because there's a familiarity there," added Larry Goebel, president of Imagination Worldwide. Holender, Shapiro and Goebel are all based in Los Angeles.

The enthusiasm for Santa Monica seems to be reflected in the projected attendance for this year's event. Two



IFTA's Jean M. Prewitt, Rob Reiner, IFTA's Jonathan Wolf

months ahead of the market, Jonathan Wolf, EVP of IFTA, the association that organizes AFM, told *VideoAge*, "It's really early to forecast, but we expect attendance to be similar to last year, maybe slightly higher." In 2011, around 750 acquisition companies and a little over 1,500 buyers, attended the market. Organizers expect over 400 production/distribution companies to set up shop this year.

Asked about maintaining a good buyer to seller ratio, Wolf responded, "Ratio doesn't matter. What's important for a trade fair in any industry is that everyone is present — that all of the sellers know that they will reach all of the buyers by participating in the market, and all of the buyers know that they'll see all of the product by participating."

AFM sees "strong participation from countries all over the world and mirrors the economic vitality of every country in the world," Wolf emphasized.

"We had a pretty good AFM last year and I'm hoping [this year] will be at least as good as last year," noted MarVista's Shapiro.

Breakthrough's Cordonis said she has "always found the AFM to be a beneficial market for [their] sales and acquisition objectives." She was confident "it will be better this year for us, as we continue to build our film acquisitions catalog and launch not one but three new films for all rights worldwide."

Yet, as positive as Shapiro and Cordonis appeared, Opus's DuBow was unsure. "The financial issues of Europe have made business very difficult in so many markets, not just one or two countries. Their rebound is key, so we will see."

Multicom's Holender also had some reservations. "It's very hard to judge with what's going on with the economy and the industry. In the last few years, AFM sort of slowed down, not only in the selection of product, but as the DVD market declined and the digital market picked up, there seems to be a lag in the introduction of new product," he said. Contributing to this uncertainty is the fact that, as Holender said, "We used to be able to pre-sell, but now it's a lot harder because buyers want to see the finished product first."

But most everyone was in agreement that MIPCOM, which is held toward the beginning of October, doesn't pose much competition for AFM, because different buyers often attend each market. "MIPCOM has a very minor impact on the AFM because the AFM is about long form, whether it's features destined for theater, DVD or all forms of TV. The majority of the business done at AFM is done on films that have not started shooting or are in the early stages of production," said IFTA's Wolf. Of the approximately 450 films screened at AFM this year, over 70 will be world premieres.

"A lot of buyers — like all-rights and DVD buyers — who attend AFM do not attend MIPCOM. They see the titles for the first time at AFM," said Shapiro of MarVista. In fact she finds the timing of AFM after MIPCOM to be beneficial. "Because the markets are so close, it gives the buyers who attend both a chance to make decisions and to close deals started at MIPCOM at AFM," she explained.

Breakthrough's Cordonis concurred. "I can sense the crossover between film buyers and television buyers at markets, but I still find there to be distinct lines between the all-rights buyers that attend 'film markets' and the ones that cross platforms. Hence, there is still a need to be at both [AFM and MIPCOM]."

The fact that the buyers are often different at each market, and that deals sometimes continue from one to another, allows companies to maintain much of the same slate for MIPCOM and AFM. This is necessary since, due to their proximity, it "doesn't give [companies] much time to turn around



A view from upstairs

and make a new slate," as MarVista's Shapiro put it. Most companies add just a few new titles in the weeks between MIPCOM and AFM.

We at *VideoAge* wondered whether dwindling end-of-year acquisition budgets had a negative impact on business at AFM. Imagination Worldwide's Goebel said, "It's true that a lot of buyers get their annual budgets from January to December, but our experience has been that the vast majority of the buyers we deal with use their budgets wisely. And AFM is a major stop on the tour. I've never noticed buyers say they can't buy a film because it's November, and they need to wait until January or February to make the purchase."

But for some, dwindling end-of-year budgets were a bit of a sore spot. The market formerly took place in February, and Opus's DuBow contends that February is still the better month for AFM. "I have never thought the movement of AFM from February to November was good business. It is simply a matter of how budgets are done. In November, it is the end of the year. More likely, at that point, a budget would be cut and certainly never added to for additional purchases." He's noticed that "The net result is Berlin's growth and importance as a world festival and market stage."

Likewise, Multicom's Holender "would like to see AFM in February, before MIPCOM. But then the arguments from some of the major companies come in that they have Berlin and other outlets during that time." He also thought it would be a good idea to "consolidate NATPE and AFM. It would be great for American and Latin companies, and also other international companies, because the amount of money that could be saved would be tremendous."

Unlike DuBow and Holender, Breakthrough's Cordonis believes "November is a good time" for AFM, and Shapiro of MarVista "wouldn't know where" to move AFM, because the rest of the year is already jam-packed with markets.

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(Continued From Page 16)

"Sales, especially in 2012, is a 24/7, 365-day-a-year business. We're doing sales in May, September, March — it doesn't matter what time of the year. But I think it's important to have some face time with your buyers. Most of our buyers probably appreciate being able to come to Santa Monica in November, when winter is setting in their parts of the world," said Imagination's Goebel of AFM's timing. "I know this has been almost an annual question that's come up from some of the members, but we're very satisfied with where it is," he added.

So, are these sales patterns being influenced by technological advances such as streaming, mobile devices and VoD? The overwhelming answer was, "yes," but the degree of change varies domestically in the U.S. and internationally.

"Those rights don't generate as much revenue yet internationally as they do in the U.S. In the U.S., it is changing the revenue model. Internationally, it is much slower," said Shapiro.

"The growth in North America has been astronomical compared to the rest of the world...We have definitely seen a

downturn in DVD sales. It hasn't really happened yet internationally. We're facing a DVD world that's declining and a VoD world that is growing slowly. We're not seeing the same revenues we were able to make with DVD yet," Goebel explained.

Opus's DuBow added, "Eventually, digital delivery methods will dwarf DVD sales. Every year it just keeps getting bigger."

And it all seems a bit messy, as "TV broadcasters want to protect themselves against mobile, and DVD buyers also want those rights because



A view from the floor

of digital media and sell through," Shapiro added.

With that messiness comes uncertainty, as Breakthrough's Cordoni noted, "I am cautious of placing our movies on platforms that cannot offer us a case study of revenues."

In addition to the aforementioned screenings, organizers have planned a number of events to keep participants busy. The AFM Conference Series will be held November 2-6 from 9:15a.m.-12:45p.m. daily. Topics will include finance, pitching, marketing, video-on-demand and micro-budget.

For the Finance Conference on November 2, CEOs, filmmakers, financiers and studio executives will discuss the state of independent film financing, emerging trends, new opportunities and where the money can be found. Participants will also predict what the future has in store.

The Pitch Conference will instruct attendees on the rules of pitching, and volunteers will pitch a panel, who will give feedback on each pitch, dissecting what worked, what didn't, and explaining why.

On November 4, the Marketing Conference explores the concept that the consumer can be the most effective marketing tool. Participants will learn strategies for winning the broadest possible audience.

The Video-On-Demand Conference on November 5 will examine the growing source of revenue for content providers and filmmakers. The conference will look into who is making money off video-on-demand, how they're making money and what may happen in the future.

During the November 6 Micro-Budget Conference, producers and distributors will share how to make the most of budgets, explain what distributors are looking for, and show how to reach the audience.

Plus, the AFM Industry Conversations, which feature interactive discussions led by Hollywood's thought leaders, decision-makers, experts and trendsetters, will return this year. Last year's participants included Rob Reiner, Selma Blair, Kevin Pollak, Lauren Shuler Donner and Rodrigo Guerrero Rojas. This year's speakers will be announced this month. ●



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Venice Boosts Marketplace With A French Exec Import

This year, the Venice Film Festival (La Biennale), which ran August 30-September 8, included an improved segment, the Venice Film Market, held August 30-September 4 in a dedicated area on the first floor of the Excelsior Hotel in the Lido portion of Venice.

The newly revamped market portion was headed by a French import, Venice Film Market director Pascal Diot.

In an opening day interview with *Video Age*, Diot reported that he was quite happy with the turnout: 220 distributors and more than 50 sales agents for about 1,000 total market attendees.

The venue consisted of a lounge for operators to conduct meetings in an informal setting and a series of exhibitor rooms along a corridor nearby, as well as the Sala Incontri conference room, where seminars were held.

For his first edition, Diot opted for a setting of pavilion/umbrella stands rather than individual stands in an effort to contain costs for exhibitors. Among the countries represented were Argentina, Russia, Israel, Taiwan and Italy with ANICA and several film commissions attending. France's film umbrella association, Unifrance, did not receive sufficient time to change its stand from its traditional location at the Quattro Fontane hotel, also in the Lido, to the nearby market venue. It was pointed out that Diot was appointed in February and that most government



Pascal Diot, director of the Venice Film Market

and national umbrella organizations, such as Unifrance, need a full year to request the funds and plan the logistics to attend this type of event.

The decision to move the Market dates to the first half of the Festival was due to the conflicting dates of the Toronto International Film Festival (TIFF), which took place September 6-16. Diot emphasized that he does not want to be in competition with TIFF, but rather complementary to it.

In terms of the Market's relationship with the Festival itself, Diot was said to have been working closely with new Festival boss Alberto Barbera to find ways to boost the business-end of the event. For instance, this year market buyers were allowed to attend all open press screenings. In addition, the number of films being screened was reduced from approximately 170 last year to 100 this year, thereby allowing movies to be screened more frequently. ●



Welcoming reception



The Market lounge



The Venice Film Fest's red carpet area



A seminar associated with the Market

And The Winner Is....

During the awards ceremony held on Saturday, September 8, the top trophy — the **Golden Lion** for Best Film — went to **Pieta**, directed by Kim Ki-duk (Republic of Korea) and distributed by Next Entertainment World.

The **Silver Lion** for Best Director was bestowed upon Paul Thomas Anderson (U.S.) for **The Master**, distributed in the U.S. and Canada by the Weinstein Company.

The **Special Jury Prize** was given to **Paradise:Faith** by Austrian director Ulrich Seidl.

The **Coppa Volpi** for Best Actor was awarded to **Philip Seymour Hoffman** and **Joaquin Phoenix** in the film *The Master*, and the **Coppa Volpi** for Best Actress went to **Hadas Yaron** in the film *Lemale Et Ha'Chalal* by Rama Burststein (Israel).

Some last-minute confusion marred the Fest's conclusion when the recipients of the Silver Lion for Best Director and that of the Special Jury Prize were mixed up by jury president, American director and producer Michael Mann, causing actor Phillip Seymour Hoffman to ascend the stage three times — the last time to rectify Mann's mistake.

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Distribution a More Stable Business than Production

The troubles in the Euro Zone are well known, even though one wonders why the euro continues to be strong against the U.S. dollar. In any case, the question remains as to the effect this financial and economical crisis is having on broadcasters in the zone, and in the wider European area.

Jens Richter, managing director of Germany's Red Arrow Distribution (formerly known as SevenOne) said, "It is undeniable that there is a great deal of uncertainty in the market right now, and that is for the obvious reasons we all know about, the economic difficulties, and the crisis in the Euro Zone."

Richter is also clear as to the consequences of these difficulties, "The effect is to make broadcasters very much more selective than they were in the past." He added, "Once, it was not unusual for broadcasters to buy programming in bulk and, at the time they did the deal, not to know necessarily where all of it would be scheduled. Now they buy very specifically for very specific slots. This means that, not only are they only looking for programming that they know will work well in the specific slot for which they are buying it, but also that they are only buying the number of episodes they need to fill



Jens Richter, managing director of Red Arrow Distribution



Jane Millichip, managing director of Zodiak Rights

that particular run."

Jane Millichip, managing director of Zodiak Rights, said, "Distribution has proved to be a more stable business than production in recent years as broadcasters have replaced commissions with acquisitions, particularly in non-peak areas of the schedule." But she added, "When the economic crisis broke in 2008, the impact on production and broadcasters in Europe was immediate and dramatic. Broadcasters cancelled commissions and reduced budgets dramatically, but distribution was not so badly affected, and is not subject to the same boom and bust cycle as is production."

Richter took issue with this, insisting, "It isn't just a case of having to fill schedules. The European television market is now fiercely competitive and local shows are almost always more popular than bought-in shows; broadcasters know that if they show too many imports they risk losing market share, and it is very difficult to get market share back again." Richter also reported, "Acquisition budgets are under pressure, [but] if you have the right program that will work in primetime, there is still good money to be had. But, if you have a 'could buy' series rather than a 'must buy' series

then prices are flat, and in some places, under pressure."

Both Richter and Millichip concurred that none of this has affected profits, with Richter noting that, "In 2008 we actually saw growth and we were not the only producer, distributor to experience that." Millichip agreed, saying, "At Zodiak we have seen our business grow year on year, every year since 2008." However, she admitted, "It is possible that the percentage growth might not be as large as it was before the crisis broke, but we are still seeing healthy growth and margins."

Maria Kyriacou, managing director at ITV Global Entertainment, also reported good sales. Ahead of MIPCOM, Kyriacou said she was, "in a buoyant mood with good sales and good prospects." But her optimism was tempered by the fact that, "In Europe we have been seeing a change in buying patterns, rather than straight rises or falls in prices. For one thing, we have seen the rise of the smaller buyers, smaller pay services and new OTT services such as Netflix (which launched in the U.K. in January and Scandinavia in August), and these are outlets to which distributors are paying attention. But she conceded, "This makes windowing very much more challenging, but it is, of course, fantastic news."

But for all the feel-good factor on display, it is undeniable that the Euro Zone crisis is having an impact. Millichip noted a much more cautious approach among buyers, claiming, "The most dramatic effect of the economic downturn is that broadcasters are much more risk averse now than they were." Richter also noted this trend, commenting, "As well as becoming much more selective, we have also seen a move, amongst some buyers, to 'retro programming.'"

Richter believes there are two main reasons for this. "First, broadcasters know these shows have worked in the past, and therefore feel confident that they will work again, and second



Maria Kyriacou, managing director of ITV Global Entertainment

audiences like the warm feeling that these shows give. They remind them of a time when they were less anxious."

Whatever the programming trends that are emerging as a result of the economic difficulties in which Europe currently finds itself, there is still the question of budgets. Millichip believes, "It is to the credit of the European production community that the quality of production has not dropped, even though budgets have to an extent."

In part Millichip attributes this apparent anomaly to the selection of cheaper formats, saying, "We have, for instance, seen the rise of the managed, and often scripted access driven documentaries at the expense of more complex formatted series." And she also noted, "In the U.K. especially, there has been a noticeable move to the U.S. pilot system in factual, whereas, in the past, the tendency was to go straight to series."

Richter also notes a downward pressure on budgets, but pointed out that, "While it is true that budgets are under pressure, it is also true that television production budgets are not that flexible; there are some savings to be made for sure, but it costs what it costs to make a show and if you tell a German or a French producer that he has to make the same show as in the past, but with only half the money — he simply won't do it."

That's the state of European television at the moment; what the future might hold is difficult to assess. Yet Richter finished on an ominous note, "Advertising markets vary from one market to the next and in some markets, advertising is under a lot more pressure than others, but, I think it is fair to say that Europe as a whole had a pretty tough Q2." **BJ** ●



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ORIGINAL DRAMA

HOME GOAL

ARTE RADIO - FRANCE

Direction: Mariannick Bellot, Arnaud Forest

Production: Silvain Gire

Script: Mariannick Bellot

ADAPTED DRAMA

MAMA TANDOORI

NPO - NETHERLANDS

Direction: Vibeke von Saher

Script: Hanneke Hendrix

RADIO MUSIC

COMPOSED WORK

THE HALLUCINATED NIGHT

SRF RADIO FRANCE - FRANCE

Direction: Paul Malinowski

Music: Sebastian Rivas

RADIO DOCUMENTARIES

OVERALL QUALITY

SENSE AND SENSIBILITY

NRK - NORWAY

Direction, production and script: Lasse Nederhoed

EXTRAORDINARY ORIGINALITY

AND/OR INNOVATION

WIRELESS NIGHTS: 1. "OVERNIGHT DELIVERY"

BBC - UNITED KINGDOM

Direction: Laurence Grissell

Production: Philip Sellars

TV DRAMA

TV MOVIES AND MINI-SERIES

THE LAST FINE DAY

ARD - GERMANY

Direction: Johannes Fabrick

Production: Hager Moss Film

Script: Dorothee Schon

SERIES AND SERIALS

THE DEEP END

TVP - POLAND

Direction: Magdalena Lazarkiewicz

Production: Sylwester Banaszkeiwicz, Marcin Kurek

Script: Katarzyna Lazarkiewicz

TV PERFORMING ARTS

PERFORMING ARTS

PINA

ZDF - GERMANY

Direction and script: Wim Wenders

Production: Gian-Piero Ringel, Wim Wenders

Music: Thom Hanreich

MUSIC AND ARTS DOCUMENTARIES

ANTON CORBIJN INSIDE OUT

NPO - NETHERLANDS

Direction and Script: Klaartje Quirijns

Production: Sander Verdonk, Gertjan Langeland

TV DOCUMENTARIES

CULTURAL AND GENERAL INTEREST

HE THINKS HE'S THE BEST

SVT - SWEDEN

Direction: Maria Kuhlberg

CURRENT AFFAIRS

SPECIAL FLIGHT

SRG SSR - SWITZERLAND

Direction: Fernand Melgar

WEB

INTERACTIVE WEBSITES LINKED TO A RADIO OR TV PROGRAMME

THE NETHERLANDS FROM ABOVE

NPO - NETHERLANDS

<http://nederlandvanboven.vpro.nl>

Project Manager: Jasper Koning

Web Artist: Frederik Ruys

NEW CONTENT AND TECHNOLOGIES FOR THE MULTISCREEN TELEVISION

BARCODE

ARTE FRANCE - FRANCE

<http://codebarre.tv/en>

Production Manager: Dominique Willieme

Production: David Carzon, Marianne Levy-leblond,

Joel Ronez, Hugues Sweeney

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SPECIAL PRIZE EXPO 2015 FEEDING THE PLANET, ENERGY FOR LIFE

FRESH FROM THE TRASH

ARD - GERMANY

Direction and Script: Valentin Thurn

Production: Schnittstelle/Thurnfilm

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SOUTEIGAI - BEYOND IMAGINATION.

JAPAN AND THE THREEFOLD CATASTROPHE

ARD - GERMANY

Direction and Script: Malte Jaspersen

Production: Brigitte Kirilow

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TV MOVIES AND MINI-SERIES

CLARA'S OFF TO DIE

ARTE FRANCE - FRANCE

Direction and Script: Virgini Wagon

Production: BFC Productions

SERIES AND SERIALS

GOVERNMENT

DR - DENMARK

Direction: Jannik Johansen, Jesper W. Nielsen,

Louise Friedberg, Mikkel Norgaard

Production: Camilla Hammerich

Script: Adam Price, Tobias Lindholm,

Jeppe Gjervig Gram

SIGNIS SPECIAL PRIZE

NICKY'S FAMILY

CTV - CZECH REPUBLIC

Direction: Matej Minac

Production and Script: Matej Minac and Patrick Pass

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HYPER LINK

The Americanization of an Eastern European TV Market

NATPE Budapest — formerly known as DISCOP — has been given the American treatment. While most of the differences were subtle, after taking over the market, the NATPE touch was certainly felt in Hungary last June.

Up until last year, DISCOP had a sort of French touch (with Basic Lead, its former organizers based in Paris) and had the feel of a family event thanks to its founder, Patrick Jucaud-Zuchowicki, greeting every participant as if they were one of his closest 1,300-or-so friends.

Jucaud-Zuchowicki created DISCOP in 1991 and for its first four years it was held in Warsaw, Poland, moving to Budapest in 1995. Originally, the event was called the “Discounted TV Program Market,” but in 1993 it was shortened to DISCOP. “Our clients did not like the idea of attending a ‘discounted’ TV program market,” recalled Jucaud-Zuchowicki. His company, Basic Lead, which now has offices in Paris and Los Angeles, specializes in creating TV trade shows in emerging markets, such as Central Europe in the early ’90s. In 1998, it attempted to penetrate Central Asia with a market in Tashkent, Uzbekistan, but it lasted only two years. In 2008 it started a TV market in Africa (DISCOP Africa) and last year, launched one in Turkey, known as DISCOP Istanbul.

NATPE took a partial ownership position in DISCOP Budapest in 2005 that was extended to 100 percent last year. Such a mature market — with its



From l. to r.: Giovanni Celsi, Rai World; the Italian Ambassador to Hungary, Maria Assunta Accili; Zsuzsanna Jung, a buyer for Budapest Film; NATPE’s U.K. representative Gary Mitchell; ICE’s DG Enrico Barbieri and ICE’s business analyst, Zsófia Konja



Tetsuo Ito, Japan’s Ambassador to Hungary, chatting with NATPE’s CEO Rod Perth at NHK Enterprises’ presentation

rapid expansion — became too big a challenge for Basic Lead, a company specializing in boutique markets in emerging territories.

As soon as the Americans took full control of the event, NATPE’s traditional PR service, The Lippin Group, was called in for support (Basic Lead had handled all aspects of the market on its own), as were NATPE’s top-guns, who were flown in from Los Angeles and led by brand new CEO Rod Perth.

With the Americans, NATPE Budapest lost its conference component (strange, since it’s a quintessential element of NATPE) and now the organizers are evaluating whether they’re even necessary at the Budapest event.

Finding sponsorships is something the Americans are good at, and therefore the opening afternoon party at this year’s NATPE Budapest was sponsored by Media Service Support and Asset Management Fund (MTVA), the new Hungarian state radio-TV organization. However, this time HBO Hungary did not sponsor their otherwise traditional boat party, which C21 co-sponsored with NATPE.

The “Made in USA” literature found at the market was also different from previous editions, with a pocket guide that offered a general overview of all key events, exhibitors and floor maps.

Now for the numbers: 190 exhibitors were in attendance from 36 countries. The largest presence came from the

U.K., followed by the U.S., with France a distant third. There was also a strong exhibitor showing from Turkey and Germany (each with nine companies in attendance), South Korea (10) and Canada (12).

Exhibition spaces at the Sofitel Hotel in the Pest side of Budapest were scattered throughout six areas, utilizing the first three floors of the hotel down to the basement level where the registration area is also located.

NATPE Budapest also saw a big resurgence in Latin companies, with nine companies exhibiting (up from just five last year), and the presence of top-level executives like TV Azteca/Comarex’s Marcel Vinay Jr. of Mexico. ICE, the Italian trade commission, also returned with five companies under its umbrella, out of a total of nine Italian exhibitors in attendance.

The major U.S. studios all participated too, as did mini majors such as Starz and FremantleMedia. Two exhibiting countries, Japan and Italy, invited their respective ambassadors to Hungary.

Reportedly, there were 430 buyers in attendance, though a few distributors complained that the studios were taking some buyers out of the market area for screenings. Organizers responded by pointing out that all studio screenings were held at nearby locations within walking distance of the Sofitel, and that those screening rooms never held more than 40 buyers at a time.

NATPE’s new CEO, Rod Perth, who



made his very first appearance after being appointed to his new position, was very active, saying he hoped to meet every person who has invested in NATPE. “I’m here to listen,” he said, a comment he later reiterated during a brief speech at the opening afternoon MTVA-sponsored party, which, for the first time, was held at the Sofitel, instead of the nearby Gerbeaud House.

However, in a follow-up call, Perth was hesitant to give details on his plans for the market, saying that “evaluation and recommendations have to be first discussed with the executive committee and board.”

Two pressing issues currently facing NATPE Budapest are how to bring Latin companies’ presence back to the large number of years ago, and how to expand the pool of buyers inside the Central and Eastern European (CEE) region, and especially from Central Asia. These two issues are a consequence of two other trends: The maturity of the TV business in the CEE region that, flush with cash, can now afford travel to markets such as the L.A. Screenings and MIPCOM to buy studio content, and the surge of popular Turkish telenovelas that are eroding sales of the traditional Latin staple.

Considering that Budapest is becoming an expensive location for many Central Asian buyers, one solution could be to re-propose the original “Discounted TV Program Market” in a less expensive city like Sofia, Bulgaria, or Bucharest, Romania.

But a “discounted” market is a specialty of DISCOP, which doesn’t have to contend with a large structure and a board of directors, like NATPE does. Indeed, a few years back, NATPE was contemplating a move from Budapest, but to Warsaw, Poland, which has a larger TV market than Hungary, but would be just as expensive as Budapest. ●



Opening party at the Sofitel

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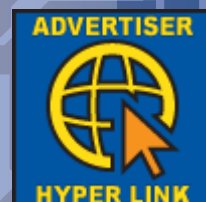
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New Digital Market Generates Confusion

It is the first case of mutual confusion: The organizers of the newly created UbiQ market, officially described as a “Digital Entertainment Showcase,” were confused about *VideoAge*’s June review article that reported on the market’s digital rights discussions. Subsequently, *VideoAge*’s reporters who attended the market were confused about the purpose and goal of the market, which was held in Paris, from June 18-19, 2012.

In an e-mail to *VideoAge*, Mira Emmerling, VP of Marketing and Operations at UbiQ Events, wrote: “We do not understand the issue mentioned in the article regarding digital rights because it [was] not at all an angle of our event. What the French individual [a market attendee who was interviewed] has mentioned about Digital Terrestrial Television, is irrelevant to UbiQ because UbiQ is addressing digital in a broad sense — UbiQ is not at all about television broadcasting. Therefore, we do not understand how this comment about DTT relates to UbiQ.”

In the report published online at the conclusion of the market on June 20, *VideoAge* quoted the official literature indicating that the event’s mission was to “spotlight the best of digital entertainment — content creation, business case studies and winning strategies to engage with audiences and maximize ROI across all digital platforms — Internet, mobile, IPTV, connected TV, tablets and social media.”

The report went on to say that “digital” was certainly the buzzword at the market, the key that opened all conversations. Though it was pointed out that one



The exhibition hall

thing that was not completely clear was the difference between the definition of “digital rights” (since everything nowadays is digital, including terrestrial television) and Internet rights.

The “French attendee,” Stephane Hua of Numericable, explained that “Digital” is a typical American word, not used in France, to indicate Internet (i.e., IPTV) rights.

According to Hua, content rights should be classified according to the media that is acquiring them: Terrestrial rights, Mobile rights, Satellite rights, etc.

Another participant, Marco Ferrari of Zodiak Active, pointed out that in terms of digital sales, pay-TV rights are clear but FTA rights tend to become confusing.

In the general views noted from



Zodiak Active’s Marco Ferrari

informal chats with a few other attendees, UbiQ clearly reflected *VideoAge*’s definition of “digital rights” as “UbiQuitous,” in its (well-appreciated by the organizers) front cover preview story of the June/July Issue distributed at UbiQ’s venue, the Palais Brongniart building, the former Stock Exchange. Therefore, for the organizers to rebuke that “UbiQ is not at all about television broadcasting,” is... well, confusing, not the least in terms of content, since the organizers promoted the presence of all the major studios, such as the BBC, Canal Plus, Disney, Endemol, FremantleMedia, Viacom and Zodiak.

At one of UbiQ’s many conferences, BBC representative Gary Woolf created something of a stir with his comments that the business relies on TV-first window deals, but opportunities could be created “in the digital space without

needing that elusive TV platform. It’s not the most sensible route financially, but if you can’t get your content on TV, you can still reach a massive audience and actually TV will come around to your way of thinking,” he said. Some observers interpreted that to mean that many Internet programs came about simply because the broadcast networks were not interested in airing the shows.

Then there was the issue of market attendance. *VideoAge* reported: “Nearly 300 cumulative participants came out for the event. And in terms of company presence, all the key players were there.” To this UbiQ’s Emmerling replied: “There were more than 700 people registered from 30-plus countries to UbiQ, meaning that there is a fluctuation in the number of people onsite throughout the two days.”

There was even confusion about the various figures that *VideoAge* took from UbiQ’s official literature. We reported that the conference portion actually saved the show. Plenty of seminars — a total of 21 keynotes, case studies and showcases — helped counteract the sparsely populated exhibition floor, which was still useful, even if only to meet executives in between conferences.

On the podiums, 74 conference panelists represented 10 countries with the largest contingent from the U.S., U.K. and France.

Yet, according to Emmerling, “There were a total of 3 keynote speakers, 74 speakers/sessions total (including the masterclass) which included high-level speakers (that could have qualified as keynote speakers) — however, there were not 21 keynotes.”

Finally, it was reported that, in terms of press, there was a large French presence followed by the U.S. (with *VideoAge* and *The Hollywood Reporter*) and Canada. To which Emmerling replied: “In terms of press, C21 Media, Kate Bulkley (representing *Broadcast*), *The Herald Sun* (Australia), TBI and *Digital TV Europe* (U.K.), *Develop* and MCV, amongst many others, were present at the event.”

Prior to the event, *VideoAge* conducted a full Q&A with UbiQ’s founder and CEO Gwenael Flatres, a former head of Digital Business Development at MIP-TV and MIPCOM. ●



The conference theater



The publications on display



Stephane Hua of France’s Numericable

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Ethnic Multimedia Has Colorful Shades of Issues

TV's top U.S. execs keen on multi-ethnicity

The New York City-based National Association for Multi-ethnicity in Communications (NAMIC) kicked off its 26th annual conference last month with a roster of the world's largest companies represented by their top executives.

On September 11, for its opening event at the Hilton New York in Manhattan, NAMIC gathered Pat Esser, president of Cox Communications; Ken Lowe, chairman, president and CEO of Scripps Networks; Glenn Britt, chairman of Time Warner Cable; Hernan Lopez, president and CEO of Fox International Channels; and David L. Cohen, EVP of Comcast Corporation.

The panelists spoke about rapid technological changes to the industry, saying that, if in the past they were just coping, now they feel confident they've got it under control — finally able to meet consumers' demand no matter how fast technology innovates. While Scripps's Lowe pointed to his networks' synergy with old media (illustrated by the creation of *Food Network Magazine*), Cox's Esser recalled the days when cable companies were belittled for revolving around the life of a set-top box (STB), which was seven years. This is something that is no longer happening since cable's STBs now evolve just as fast as



The "Global Marketing" session featured l. to r.: Spike TV's Niels Schuurmans, TBS's Tracy Barash, FOX One's Claudine Lilien, Fox TV Distribution's Cristina Mancini

technology allows.

The three-day annual conference attracted some 650 people — out of NAMIC's membership of about 2,700 — with a multi-part theme: "Culture. Audience. Innovation. Leadership," but it was limited to a U.S. domestic agenda. The association, founded in 1980, has 16 U.S. chapters — of its members, 50 percent are African American and 12 percent Hispanic. Non-member participants paid \$1,600 to attend the conference, while the member fee was \$1,325.

Even though the conference was dominated by topics mainly of concern to women, blacks and Hispanics in the entertainment industry, the subject of foreign ethnic TV channels in the U.S. was recognized too. One of the general sessions was entitled "Creating Original Programming for Multicultural Audiences," and touched on the subject of bringing foreign programs into the U.S.

According to Nicole E. Turner-Lee, NAMIC's newly appointed president and CEO, channels such as Zee-TV from India and TV Japan were included in the conference program. As Turner-Lee just joined NAMIC last March, she said she's still studying and familiarizing herself with the role of foreign ethnic media in the U.S. landscape. Prior to joining NAMIC, Turner-Lee was vice president and the first director of the Media and Technology Institute for the Washington, D.C.-based Joint Center for Political and Economic Studies.

Most of the ethnic channels that took part in the event were from the U.S., such as New York-based The



NAMIC's "Career Fair" exhibition stands

Africa Channel and Asia TV USA (part of Zee TV), with massive participation from both of the U.S.'s largest Spanish-language TV networks, Telemundo and Univision.

Attending from Telemundo were COO Jacqueline Hernandez, EVP Doug Darfield, EVP Joshua Mintz and SVP Borja Perez. From Univision, president Kevin Cuddihy, VP Jaime Rodriguez and Content Development manager Fernando Rodriguez-Vila were in attendance.

A strong delegation came from BET, the U.S. African American-themed TV network, led by chairman Debra Lee.

One of the Concurrent Sessions, entitled "Global Marketing," presented in partnership with PROMAX, the U.S.-based marketing association, featured moderator Niels Schuurmans, EVP of Spike TV, Tracy Barash VP of TBS's Cartoon Network (CN), Cristina Mancini SVP of Fox TV Distribution,



Opening general session's power line-up, l.to.r.: David L. Cohen (Comcast), Pat Esser (Cox), Ken Lowe (Scripps), Glenn Britt (Time Warner Cable), Hernan Lopez (FOX Int'l Channels). On the far left is moderator Randal Pinkett.

and Claudine Lilien, SVP of FOX One (FOX's global sales unit).

This session drew a large crowd and analyzed two case studies: the worldwide launch of CN's *Ben10* and Fox's *Touch* with Kiefer Sutherland.

According to Mancini, the launch emulated a theatrical worldwide day-and-date opening, with the only difference being not having the luxury of time to prepare it, since from inception to completion, the time allotted was just four months.

Lilien explained how she was able to sign Unilever — a group with many brands around the world — as the global sponsor of the worldwide launch, so that local stations did not have to contribute financially but could take advantage of the promotion. Mancini added that local stations were only asked to schedule the series on primetime.

An impressive list of more than 100 top entertainment and technology executives participated at NAMIC in some 30 events listed as keynotes, general and concurrent sessions, master classes and special presentations.

In addition to the conferences, keynotes and seminars, NAMIC featured a "Career Fair" exhibition for employment opportunities among the 20 exhibitors, including NBC-Uni, CBS, Discovery, FOX, ESPN, Viacom and The Africa Channel. ●



NAMIC's president and CEO Nicole E. Turner-Lee



Mark Walton (left) and his The Africa Channel team

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Local, Specialized Markets Challenging the World Order

BY BOB JENKINS

Given the proliferation of content trade shows over the years, one could be forgiven for thinking that the television business had reached its saturation point — that it was all “marketed out.” But as the international content executives gather at MIPCOM in Cannes for its biggest TV event, it seems the reverse is true — that the industry just can’t get enough of them!

Complaints of “too many markets” are not something new. In fact, in 1996, *VideoAge* reported that cries of “too many markets” had been heard as early as 1984.

By 1996, market organizers were introducing new TV markets at the rate of two per year. This is in addition to companies’ individual screenings, such as the BBC Showcase and RAI Trade Screenings, and different countries’ general screenings such as Le Rendez-Vous, the German Screenings, and Nordic Screenings.

Today, there is an increase in specialized markets (animation, licensing, digital rights, documentaries, scripts, cable, satellite, IPTV, etc.) and localized markets (DISCOP Africa, DISCOP Istanbul, Hispanicize). Plus, there are large hardware trade shows, such as NAB, IBC and recently, Entertainment Technology Expo, which are expanding into the content business and, naturally, the film markets themselves that are vital components of the TV business.

Though years ago most markets were concentrated in a few territories, today the industry is witnessing a proliferation of event locations as well: Singapore (ATF), Malaysia (Asia Animation Summit), Thailand (Media Hub), China (Sichuan TV Festival), the U.K. (Brand Licensing Europe), Hungary (NATPE Budapest), Ukraine (Kiev Media Week), Brazil (Rio Content Market), Colombia (Andina Link) and Mexico (Canitec) among them.

The rise in the number of TV trade shows — and their diversity — seems to mimic the audience fragmentation TV network executives are facing, which

could be problematic for both the critical-mass generators (the big networks) and the large market organizers. Seemingly, this splintering of the TV trade business could create a challenge for organizers of MIPCOM and NATPE since buyers and sellers alike could save money and be more effective with smaller markets. But, to Rod Perth, CEO of the Los Angeles-based NATPE, “Today there are markets everywhere, although the reality is that many of them aren’t really markets at all, they’re gatherings for screenings, panels, conferences, awards etc., but not real markets, like NATPE, NATPE Budapest and MIP and MIPCOM, which are markets first and everything else second.

“There is an increasing need for real markets such as NATPE and NATPE Budapest, but it is also clear that as the organizers of these events we have to be very mindful that everyone is taking a very hard look at expenditure. This is one of the main reasons why there has been an expansion of markets focused by region. It is why NATPE bought the market in Budapest from DISCOP, because we wanted to expand our footprint into new areas and we chose Budapest, because it is at the heart of a very vibrant and growing region, and it is an easy place to get to and move around in, and a pleasant place to be,” he said.

“I am less convinced of the demand



Patrick Elmendorff, managing director of Studio 100 Media

for markets operating by genres [but] the content business today is really about content shown across an ever-increasing variety of platforms. Even in countries where for decades there were just one or two state run broadcasters we are now seeing this plethora of new platforms. This means that developing windowing for these multiple new buyers is a very complicated business,” Perth said.

Similarly, Laurine Garaude, director of the TV Division for Paris-based Reed MIDEM, said, “There have always been a number of smaller events around the world which have happily co-existed with our international MIP-TV and MIPCOM markets. There are many regional or national events that serve clients’ goals. Our aim with MIP-TV and MIPCOM is to provide an entirely international market for our clients and with over 100 countries represented at both shows.”

Considering that NATPE recently bought DISCOP Budapest, *VideoAge* asked Garaude if this might be the start of a trend which will see larger operators, such as Reed MIDEM, buying up smaller, more focused events. “Reed MIDEM is always open to opportunities to develop or acquire businesses, but we do not have any particular announcements to make at this point in time,” she answered.

Don Taffner Jr., president of DLT Entertainment, who regularly attends MIP-TV, MIPCOM and NATPE, said, “Just lately we have been adding a number of smaller, more focused markets. We have been doing this for two principal reasons. The first is that you often get more done at these markets, simply because they are smaller, and so people have more time to spend with you, and secondly they are a lot cheaper to attend.”

Among the new markets for DLT are The Rio Content Market, “which we attended for the first time last February, and which we will certainly be attending again next February,” The Kiev content market, which the company attended for the first time in September, and which Taffner anticipated would “provide a good opening into Russia and the CIS



Laurine Garaude, director of the TV Division for Reed MIDEM

countries,” and The RealScreen Summit in the U.S. in January, “which is certainly going to become a regular market for us.”

Taffner is clearly quite taken with The RealScreen Summit not only because, “almost all factual buyers from all channels are there,” but also because “it has a very relaxed atmosphere, the Ballroom [of Washington D.C.’s Renaissance Hotel] is turned into a large meeting area with sofas where you can meet with buyers.”

Although he’s convinced of the value of markets, which he describes as, “an ideal platform for us to meet our partners on a personal level,” Patrick Elmendorff, managing director of Studio 100 Media, is adamant that the current roster of markets his company attends — MIP, MIPCOM, NATPE Budapest and Asia Television Forum — is adequate for the company’s needs. “We do not, currently, attend any other markets on an occasional basis,” he said.

Saralo MacGregor, EVP of Worldwide Distribution at Content Television and Digital, is convinced of the value of content markets both large and small. She listed MIP and MIPCOM, NATPE Miami and Budapest, the L.A. Screenings,

In an increasingly diversified marketplace we believe there is room for both international and regionally focused events.

— Saralo MacGregor, Content Television

(Continued on Page 32)

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TV Trade Shows [Continued]

(Continued from Page 30)

RealScreen, Kidscreen, The Rio Content Market, Future Media and Asia Television Forum as her company's regular events.

"Our business is about developing strong relationships with our clients, understanding their program needs and providing well-researched, focused opportunities that meet the differing scheduling and channel requirements. Attending these markets affords us an excellent opportunity to do this, alongside our regular territory visits," she explained.

However, she added, "our attendance at the more regional markets is determined,

in part, by the existing travel plans of our sales team as well as the requirements of that specific territory, and this is something we regularly evaluate on a case-by-case basis."

"Although," she added, "with the growing number of opportunities within territories beyond the traditional major regions, it is increasingly important for us to maximize our reach by having a presence at these markets as well.

"Obviously, each time we decide to attend we reassess the expense of attending these events against the opportunities

available, in an increasingly diversified marketplace we believe there is room for both international and regionally focused events," MacGregor said.

Barney Shingleton, head of Entertainment at Zodiak Rights, is another believer in the value of regionally focused markets, singling out DISCOP Africa specifically. "We first attended DISCOP Africa two years ago, and it has produced very satisfactory results for us. We would never attend an event like [that] in large numbers, but markets [like that] are a very efficient way for our sales people to meet



Saralo MacGregor, EVP of Worldwide Distribution at Content Television and Digital

buyers from far-flung markets that they otherwise would, in all probability, never meet face-to-face," he said.

Aside from the differences already highlighted, DLT's Taffner is clear that "one of the big differences between the major markets like MIPCOM and NATPE and these smaller, more focused markets, is that the smaller ones are less structured. At the big events you have to arrive with all your appointments already made, or you are not going to get anything out of them; whereas, at the smaller events, there is scope for the chance meeting and seeing where you go from there."

But he cautioned, "you could spend your entire life attending markets, and we can't go to every single one of them, so we look at which buyers are attending, of course, but we also look at which sellers are attending, as this tells us something about how the industry as a whole regards that market. And, of course, we are constantly assessing which market gives us the most bang for our buck."

Zodiak's Shingleton added that while these smaller markets, "are a great place for meeting people, these meetings have to be followed up with regular face-to-face meetings on the buyer's home turf, because this business is now much more a year-round business and deal making is no longer the focus of a market in the way that it once was."

It is clear that ultimately, much like the individual sales trips they all regard as indispensable, markets — whether large and international like MIPCOM, or smaller and focused either regionally or by genre — offer sellers of content the things they prize above all else — face time, and a chance to build that special relationship with the buyer.

As Content's MacGregor put it, "It is so important to maximize our buyer relationships and gain intelligence on new regional developments, so we have no plans to stop attending any market. Quite the opposite. Our philosophy is — we go where the buyers go!" ●

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Market Gaining Strength on Eve of Its "Big Five-O" Bash

For sure, NATPE is not napping. The January 2013 TV market will be hitting the Miami Beach coast like a storm, gaining strength in its path.

A headline in the January 2012 Issue of *VideoAge* stated that "U.S. Studios See NATPE As a 'Definite Maybe.'" Well, in 2013, the U.S. studios will reportedly see NATPE as a "definite yes," with all of them participating with increased vigor, along with all mini-majors such as Starz, FremantleMedia, Entertainment One, Lionsgate and A+E Networks.

The Latins, who will control the lion's share of the market, will not be conceding their supremacy to anyone, and are planning big things.

This time, NATPE — which will run from January 28-30 — will share the spotlight with the annual Miami International Boat Show, beginning on February 14, exactly 15 days after the closing of the TV trade show.

However, given the size of the boat event (over 100,000 participants), its preparations will impact the availability of some hotel rooms near the canals and definitely the docks across the street from the Fontainebleau Resort, NATPE's market site and conference venue.

For these reasons, boats anchored at the docks of the Marina facing the Resort will not house TV exhibitors. But the verdict doesn't seem to be definitive yet, with one studio declaring that a final decision has not been made, and another confirming that the docks will be out of the picture since the boat show needs extensive time to prepare.

This past January, Sony Pictures and eOne were among those companies exhibiting in yachts at the docks. In addition to the traditional Fontainebleau and the adjacent Eden Roc, NATPE organizers have secured extra rooms in two more hotels: The Palms, 12 blocks south of the exhibition halls, and Grand Beach, a bit north.

For the '13 event, NATPE was pushed back one week, which doesn't help the domestic (U.S.) syndication business, but is a godsend for international distributors who have midseason shows. In effect, the closer the market is to the month of February, the more NATPE Miami could resemble the now-discontinued, but once highly successful Monte Carlo TV Market in



eOne's stars on their boat

terms of its warm temperatures and new content availability.

Another change is the addition of NATPE Budapest-style "Market Tables," to the four types of exhibition space: Market Floor (booths), Suites, Meeting Spaces and the poolside Cabanas. The scaled down "Tables" are priced at \$2,700 each and will be located in the Shimmer and Flash rooms on the fourth floor of the North Tower past the market floor.

In comparison, a booth package will go for \$6,000, the cabanas from \$3,100 to \$5,000, the meeting spaces from \$13,000 to \$35,000 and a one-bedroom suite from \$13,000 to \$15,000 (junior suites and three-bedroom suites are also available).

The past success of NATPE in Miami can also be measured through numerous recreational events, with some even starting the Saturday before opening day on Monday, and ending on Thursday, the day after closing time.

This year, NATPE celebrations will continue past the event for four more days, with another Latin-based TV event, the fourth annual Florida Media Market (FMM) taking place January 30-February

3 at the Shelborne Hotel, 26 blocks south of the Fontainebleau. The FMM, organized by Miami-based Maritza Guimet, teamed with U.S. consultant firm LGMA (which created "Format Days" in China, held in Beijing in 2010 and Sichuan in 2011), to offer a Format Day, in addition to the regular FMM features like the "Ready for Distribution" competition. This time its Gala, featuring top Latin American Hosts and Presenters, will bestow a Lifetime Achievement Award upon retired TV distribution executive Armando Nuñez Sr.

Naturally, the big hoopla at this year's NATPE will be the organization's anniversary celebration: the so-called "Big Five-O." However, even though the National Association of Television Program Executives (NATPE) was formed in May 1963, its first conference has held in 1964 in New York and its TV market began in March 1979 in Las Vegas with a suite-based model.

It has been reported that the rapid success of the NATPE market was due to a combination of three factors: The Prime-Time Access Rule and the Financial Interest and Syndication rules, both imposed in 1970 by the U.S. communications authority the FCC, which spurred the creation of popular, first-run syndicated series.

Plus, a few years later, the Washington, D.C.-based National Association of Broadcasters (NAB) convention in Las Vegas — which had served as the main venue for the syndication trade — moved content suppliers far from the main convention floor, prompting many of them to abandon NAB for the more syndicator-friendly NATPE convention.



Distributors docking at the docks in 2012

NAB also lost out to the Washington, D.C.-based Association of Independent Television Stations (INTV), which began in 1972 but has been disbanded. Five years after it was established, with a strong base of TV member stations (which by 1988 reached 321), INTV started its own TV program trade show. But with the changes in the syndication business, the INTV convention folded into NATPE in 1990.

Similarly, NATPE's rapid downfall came about because of two concurrent factors, and like its success, one was government-spurred, the other man-made. First was the removal of most U.S. broadcasting ownership regulations in the Telecommunications Act of 1996, when group owners bought up more and more local TV stations, consolidating program buying into a single corporate office. This made NATPE trade shows for a U.S. market-by-market program clearance (both first-run and off-network) unnecessary. Second was a poorly run NATPE organization with a management that wasted a lot of its financial resources and was unprepared to face a difficult future, which peaked in 2002, when the NATPE board appointed Rick Feldman as CEO.

After 18 years of growth, followed by six years of difficulties and a seven-year crisis, NATPE is now entering its fourth year of renewed vigor, and for that reason it has much to celebrate. Whether celebrating the 50th anniversary of its association or the 35th annual edition of its TV trade show, Rod Perth, the newly appointed CEO who replaced Feldman, will certainly be counting his blessings.

Yet, in terms of historical recollections, 1963 wasn't a particularly good year. It was when President John F. Kennedy was assassinated in Dallas, Texas, French President Charles de Gaulle vetoed the U.K.'s entry into the EEC (now the E.U.) and marked the longest newspaper strike in New York City (114 days).

The start of the market fared a bit better, at least for the TV business, since 1979 was when Philips demonstrated the CD, Sony introduced its Walkman (precursor to the iPod), ESPN was born and the Pinwheel Network changed its name to Nickelodeon. ●



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Life As a Program Buyer

(Continued from Cover)

the challenges are equally daunting, but the pay might be better. Yet for some, the attention one gets as a buyer is still a big plus and an incentive not to jump ship.

Perhaps unsurprisingly, buyers interviewed for this article indicated that ever-advancing technology has been a major game-changer for their business. Several buyers mentioned the prevalence of DVRs, a potential challenge for securing advertising money. At the very least, DVRs are forcing buyers to be more creative about getting those advertisers' product seen in more places. "There is a lot of time-shifted viewing occurring with our programming (particularly U.S. dramas) whether it is using a PVR or through our catch-up service through Yahoo7," said Angus Ross, director of Programming at Seven Network in Australia.

Ross added that the biggest challenge his company faces is the tough advertising market in Australia at the moment (which can be credited in large part to fragmentation of audiences). "Cost control is key," he stressed.

Due to some tight budget constraints, buyers around the world must find ways to better invest their budgets and decide whether to seek output or volume deals with U.S. studios or simply deal with new series on a case-by-case basis. Formulas for the former could be very complicated, contrary to movies that now are pegged to local box offices (used to be the U.S. box office).

According to Ruediger Boess of ProSiebenSat1, his company prefers to "buy exclusive rights over non-exclusive rights so that we can use the program effectively on all our stations and platforms," he said. About 50 percent of their programming is imported.

Though Boess denied that his budget is smaller these days ("In recent years, programming investments were at about 900 million euro with most of the programming investments usually



Angus Ross of Seven Network



Ana Maria Nuñez Toledo of Chile's VTR pay-TV channels

relating to the German speaking countries," he said), he admitted that expenses are high: "Costs are certainly not decreasing — particularly U.S. programs are of great significance in the German area accompanied by strong competition for these formats," he said.

Aside from the high cost of programming, the Internet has also created more challenges for buyers. Aldo Di Felice, president of Canada's TLN, a TV network that transmits programs in Italian, Spanish and English, said: "We are now almost always buying program rights on a platform-neutral basis. This allows our channel to simultaneously be offered on mobile devices and online. We also have a library of programs that are offered non-linearly, a la carte."

Technology can, nevertheless, be a good thing. There are certainly upsides, like being able to attract more viewers across more mediums. "Our social media app FANGO is playing a key role in driving viewer engagement with our Australian programming and helps drive viewers to view the program live," said Ross.

Indeed, their online services have helped TV networks recapture some of the audiences and most of the ad money originally lost to the Internet. As New York's media economist Jack Myers told *VideoAge* last May right before the Upfronts, "A lot of the money that's shifting to the online marketplace is shifting to the networks' own video assets — like ABC.com, CBS's TV.com and Hulu. About 50 percent of the money spent on online video will go to the broadcast and cable networks, and the lion's share of that goes to broadcast," he said.

Another upside to new technologies: They've made market meetings more efficient. "You used to come back from a TV trade show with mountains of DVDs and catalogs to review... Now distributors use hard drives and tablets so you can have a complete view of the content they are offering during the meetings," said Ana Maria Nuñez Toledo of Chile's VTR pay-TV channels.

Additionally, "We can now show international series almost immediately after their domestic transmission using file server technology. However, technology also means these shows can be pirated," said Dermot Horan of Ireland's RTE.

Buyers are also attuned to ways to better exploit content. For example, Guido Pugnetti, a buyer for Italy's RAI, advocates a longer gap between pay and FTA windows, especially for movies. This, in his view, would increase the value of movies to broadcasters who would count on higher ratings.

Standing out from the (ever more crowded) crowd has become more of a challenge for almost every network — whether it's free-to-air, PPV, cable, or anything else. "We operate in probably the most competitive single language territory in Europe, with not only domestic Irish competitors, but also over 75 percent of homes receiving hundreds of U.K. channels, all in the same language. Thus, acquiring shows and making them stand out in this cluttered world is a real challenge," said RTE's Horan.

Emiliano Saccone, of the just-launched MundoFox Spanish-language American broadcast TV channel, came from the pay-TV world, and is finding new challenges in broadcast TV. "Relative to my pay-TV experience, the broadcast business is highly sensitive to the economic environment, which I bet could turn into something extremely difficult if the macroeconomic conditions were not the right ones.

"MundoFox is a nascent business amongst very dominating players in a world that has increasingly more media choices and screams fragmentation while our intrinsic objective is to reach critical mass like any broadcast network. Anyone could argue they are opposing forces," he said.

Since many buyers are facing the same challenges, it's no surprise they often seek one another's advice. (Most often, buyers know all other major buyers in their region as well as those looking for the same niche programming.) "There are always a lot of familiar faces at the TV markets," commented Seven Network's Ross.

"Keeping in touch with other buyers is a really good idea. You find out how shows you may have bought have performed in their territories, how they have scheduled them, how they have promoted and publicized them," he said.

But, there is more than one reason for buyers to keep in touch. Indeed, one never knows when those contacts will become useful; after all, for buyers, making the jump to selling can be an easy task, as recently demonstrated in



MundoFox's Emiliano Saccone



Dermot Horan of Ireland's RTE

territories such as Germany and Italy, though arguably less often than once was the case. (On the distribution side, many sellers are themselves buyers of programs needed to replenish their catalog, so the jump is not too difficult).

Plus, opportunities for buyers to mingle are everywhere, through professional associations, such as EBU in Europe or NAB in the U.S., or during markets such as the so-called "Sauna Meetings" during MIP and MIPCOM.

To truly get inside the minds of our buyers (and find out information the sellers want to know), we asked them what time of year they tend to be most flush with cash. It seems that answer varies greatly depending on the company.

"It depends on many variables," said MundoFox's Saccone. "Your company may have a long term output deal and in turn rely solely on that. Some other companies may not have enough scale to sustain big volume deals and in turn are forced to be opportunistic so they are in the market all year round.

"Some other companies are increasingly trying to crack the original content formula while decreasing their acquisition budgets... Some companies go by calendar year, others by broadcast and others by fiscal year. So, it depends, really," he said.

"The first six months of any given year are less about buying and more about intelligence gathering," said RTE's Horan.

On the other hand, Ross of Seven said funds tend to run dry in June, "as we approach the end of our financial year."

Finally, we at *VideoAge* wondered whether advertising budgets and the tough economic climates of the past few years mean all work and less play, and whether sellers have ceased trying to woo their buyers.

"There are probably fewer parties than there used to be in the past. Buyers and sellers are busier than ever with more linear and digital competition in every market," said RTE's Horan.

"I don't need to be wooed," said Seven's Ross simply. "I'm just looking for great programming ideas at the right price." ●

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A Bazaar That Closes The TV Buying Season With a Bang

This is set to be a MIPCOM full of firsts, with first-time attendees, premieres and conference topics.

But even with all those firsts on tap, some things — like positive expectations for the market — remain the same. According to Cesar Diaz, VP of Sales at Miami, Florida-based Venevision International, “We always approach MIPCOM with a positive outlook, and we project this year’s edition to be a total success. We truly believe this year will surpass MIPCOM 2011.”

From Toronto, Canada, Charles Falzon, co-chairman of CCI Entertainment, was also enthusiastic. “We’re pretty positive about MIPCOM because things have been on an upswing over the last couple of years. Last year was great, but we’re quite positive this year will be better.”

Jon Rutherford, VP of International Sales and Acquisitions for Canada’s Tricon Films and Television, predicted that attendance would be higher, adding that he’s “noticed MIPCOM [is] a productive market with more people than MIP-TV.”

Also from Canada, Breakthrough is particularly excited about the market this year because the company has “expanded on both [their] factual and lifestyle genres with some distinctive new travel and culinary programming,” according to president of Distribution, Nat Abraham.

For its part, A+E is “launching approximately 500 new hours of content across all [its] channels,” and from New York, Marielle Zuccarelli, managing director of International Content Distribution, said she hopes to “raise awareness for [A+E Networks’] format catalog...We want broadcasters to look at us as a one-stop shop for all genres of programming,” she said.

“We believe MIPCOM 2012 will be excellent,” said Tomas Darcyl, president of Argentina’s Telefilms. He predicted that this year “attendance of buyers and sellers [would] be very high, and that makes the market very productive for all.”

Although MIPCOM is a top international market that draws attendees from all over the world, the ease of communicating over the Internet could pose a challenge to the value and necessity of trekking to Cannes each October. When asked about this potential hurdle for MIPCOM, Laurine Garaude, director

of the TV Division for market organizer Reem MIDEM responded. “The Internet is changing the business all the time, but actually we’re finding that it makes it even more necessary and meaningful to have face-to-face meetings.

“One doesn’t substitute the other, but the Internet might change the things people do at meetings. Because of the quantity that you can access online, it makes it more important to cultivate personal relationships, and personal relationships are so important in building trust and doing good business.”

MIPCOM will offer a particularly good opportunity for face-to-face meetings. As of press time, organizers saw an increase in attendance from countries such as the U.S., the U.K., China, Turkey and the Ukraine, as well as the Latin American region.

Garaude noted that Reed MIDEM is expecting more than 4,400 buyers, an increase from last year. “This is looking to be a real blockbuster MIPCOM because the exhibition is almost all sold out already. We’re expecting over 500 buyers specifically from VoD and new platforms. We have lots of new companies, too.”

For Andy Weir of New York City-based Estrella TV, which is attending MIPCOM for the very first time, “It is critically important for us to have a presence at this market.”

According to Garaude, Weir’s faith is not amiss, as “MIPCOM’s strength is that the world is together in one place with all the buyers and sellers, and there’s the cost saving aspect — because you

can’t possibly travel to every territory. You can also meet new companies from countries you may not visit.”

Lisette Osorio, senior director International for Colombia’s Caracol Television, concurred, “MIPCOM allows [companies] to reach different buyers.”

“We will not limit ourselves by focusing on a particular territory,” said Venevision’s Diaz. However, we do expect a good amount of interest from Asia, a region [where] we have had recent success by offering special editions of some of our most notable telenovelas.”

From Canada, Entertainment One Television International’s (eOne) SVP of Worldwide Sales and Acquisitions, Prentiss Fraser said, “We truly do have a global focus when it comes to sales meetings,” adding, “From an acquisitions perspective we’re definitely interested in a number of territories: the U.S., Canada, the U.K., Australia, Turkey, Israel, Scandinavia, [and] Benelux to name a few.”

From Germany, Patrick Elmendorff, managing director of Studio 100 Media, added that “The market itself enables us to contact potential new and existing partners for future co-productions. MIPCOM is definitively one of the most important markets for us.”

“MIPCOM is the last major market of the year, and the time when broadcasters are motivated to allocate the remainder of their acquisitions budget. At MIPCOM, we’ll primarily be targeting Europe, the Middle East, Asia, Pac Rim and Canada,” said A+E Networks’ Zuccarelli.



Vince Commisso, president and CEO of 9 Story Entertainment

Though he noted that worldwide sales are important, 9 Story Entertainment’s president and CEO Vince Commisso commented from Toronto, “Along with our continued focus on Western Europe, we’d like to do more in Central Europe and Asia.”

Breakthrough’s Abraham also noted that “Turkey is red hot right now economically and culturally and has one of the largest TV markets in Europe... Even during these times of economic downturn in the European market, Turkey is showing impressive growth,” he said. However, he stressed, “We meet with buyers of all program types.”

“We focus on the mid-size and smaller territories because we tend to not have as many in-person trips there. I suppose we tend to focus less on North America because it’s so close,” said Falzon of CCI.

Abraham of Breakthrough said that MIPCOM has “always been our most productive market and with the attendance numbers recently dropping at MIP-TV, perhaps due to it being so close to the [L.A.] Screenings, MIPCOM is now more important than ever.”

eOne’s Fraser was short and sweet, saying the October market is “Number one!”

From London, Power’s CEO, Susan Waddell, agreed, underscoring MIPCOM’s importance as the company’s “biggest market where [Power] aim[s] for maximum international impact.”

Additionally, Venevision’s Diaz noted he could “safely state that MIPCOM has definitely earned the No. 1 ranking among international markets. Its sister market, MIP-TV, has been suffering the consequences of buyers and programmers, faced with economic setbacks, having to choose between the two. And MIPCOM has the advantage and added benefits of taking place during the second semester of the year when fewer markets take place.”

For Los Angeles-based Gene George, EVP of Worldwide Distribution for Starz Media, “Strictly based on the timing of our content, MIPCOM has tended to be a bit more relevant [than MIP-TV],” but he cautioned that such determinations always come down to the timing of new program releases.



Tomas Darcyl, president of Argentina’s Telefilms



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NABSHOW
Where Content Comes to Life

(Continued from Page 38)

Estrella TV's Weir predicted, "With our primary focus being Latin America, I believe MIPCOM will rank No. 2 for us, behind only NATPE."

Yet, CCI's Falzon thought that ranking markets was tricky because "greatness is hard to define. When we go and deal with particular areas or genres that are really important... There are markets that are much, much more targeted and much more useful if you define greatness in that way. For instance, NATPE has become important for us because of the Latin market," he said. But he conceded, "If I were to talk about the general, major conferences, I would say MIPCOM is No. 1, maybe shared with MIP-TV, but because of MIPJunior, MIPCOM is important for us with the kids programming." Taking a diplomatic stance, Falzon added, "We really need the other markets as well."

Likewise, Miami-based Karina Etchison, Telemundo's VP of Sales for Europe, Africa and the Middle East, refrained from ranking markets. "What I can say about MIPCOM is that it has become the market in which we meet with clients from all regions including Latin America, Europe, Africa, the Middle East and Asia, among others; that is the great thing about it," she said.

MIPJunior, which precedes MIPCOM on October 6-7, puts a spotlight on kids programming, and CCI's Falzon finds that "the momentum of the kids arena continues into MIPCOM itself. For us, MIPCOM is really important, [but] we already have a lot of meetings lined up in the non-kids area as well," he said.

Studio 100's Elmendorff added, "With regards to kids programming, we have observed an increase in the market share for 3D CGI-animated shows and live action programs." 9 Story's Comisso has found that "Animated comedies in particular have proven to break through and travel the best...both domestically and internationally."

The issues stemming from Internet rights also crept their way into discourse about MIPCOM, just as they have been finding their way to negotiating tables. "More than ever before we are choosing to watch TV content via the Internet and those numbers will continue to climb, particularly among the younger generations; so this will definitely affect broadcast rights," said Abraham of Breakthrough. "Throw in the fact that over a third of televisions sold today are 'Smart TVs' and have the capability to connect directly to the Internet, we are on the cusp of major changes in the industry...This could be very positive for content providers,

however, more traditional broadcasters and operators may be feeling a little less optimistic and must explore new business models," he said.

Venevision's Diaz remarked, "We are careful not to trample over the numerous overlapping rights that serving multiple media and platforms presents. It has impacted the sales model; we are now selling many programs without exclusivities, which is a major factor in keeping the rights available for maximum exposure.

"The digital consumption of content is growing fast, although the revenues for these rights continue to be significantly lower when compared to broadcast. Nevertheless, they have to coexist, and we must continue to nurture the digital media outlets. Fortunately for us, in the telenovela genre, we have yet to see a strong surge in Internet rights; so for now, at least, broadcast rights are not being affected," Diaz said.

Les Tomlin, CEO and president of Canada's Peace Point stated, "Online is certainly growing exponentially... Increasingly, channels are asking for Internet rights in their respective territories, and where possible we grant those rights."

As eOne's Fraser put it, "Buying patterns are ever evolving as are the opportunities opened up to us by the Web. Now especially distributors and broadcasters need to revisit what they are buying and selling constantly. As we represent a large number of producers globally, we truly spend a lot of time making sure that our digital exploitation strategy complements our linear one and vice versa."

"Everybody now over the last few years is really paying attention to the screening rights and the Web rights, and trying to figure out how to negotiate



Cesar Diaz, VP of Sales for Venevision International

rights. It's affecting the market. The TV people claim it's impacting them, so they want those rights, but at the same time, it affects the DVD rights people, so they want the rights," said CCI's Falzon. "Distributors have been fighting and negotiating the rights separately even though buyers want the rights included. We look at it as a separate market altogether," he added.

A+E's Zuccarelli commented that, "As a forward-thinking company, digital media distribution is a big part of our strategy and business. We own all-rights for most of our catalog, which allows us to be competitive in the digital media arena."

Comisso of 9 Story also sees these rights as potential opportunities, saying, "There is a proliferation of digital and VoD players who need content. Broadcasters are also encompassing these rights. We see this as an opportunity for independent producers."

Telemundo's Etchison was upbeat too. "Internet rights have already begun to affect our broadcast rights, in a positive way that is. We either structure a sale to include these rights or we treat them as a separate window. Each case is treated accordingly and this has worked well for us. It is a window that is still evolving, therefore we are going to have to be flexible and at the same time protect these rights to the best of our ability."

But Rutherford of Tricon cautioned: "We have to be conscious of the rights granted to broadcasters as there is more opportunity to maximize our revenue by keeping certain rights. Internet and VoD platforms are increasing worldwide, so we're capitalizing on the various new mediums."

These new rights certainly seem to be tricky to negotiate. "With the proliferation of broadcasters' OTT and catch-up services, we are seeing more and more stations looking to try to acquire digital rights at the same time as TV rights, so we are having to balance these demands with opportunities presented by digital-only platforms," said Power's Waddell. On a positive note, she added, "Though to date we haven't experienced a situation where the license of Internet rights have compromised our ability to sell linear broadcast rights."

Said Estrella's Weir, "We own all rights to our content, so we can carefully choose the best way to window our deals in order to take advantage of multiple rights opportunities — whether VoD, Internet, mobile, cable, [or] broadcast. We have no restrictions."

When execs aren't busy discussing these and other complicated issues at MIPCOM meetings, there will



Karina Etchison, Telemundo's VP of Sales for Europe, Africa and the Middle East

be plenty of other activities to keep them occupied. This year, MIPCOM has teamed with Telefilm Canada and Canada Media Fund to present "Canada Country of Honour," which will include screenings, a co-production match-making event, co-production case studies in drama, factual and documentary, keynotes from Quebecor Inc.'s Pierre Karl Peladeau and Bell Canada's Wade Oosterman, and more.

"Canada is a leading country for the export of programs of all genres," said Garaude, explaining the decision to focus on that country. More than 230 Canadian companies will turn out for the MIPCOM this year.

This year is extra special for Canadian company 9 Story Entertainment because it is celebrating its 10th anniversary and "moving to a far larger stand," Comisso said.

A+E Network's Zuccarelli expects this MIPCOM "to be even more successful [than in the past] since Nancy Dubuc, president of Entertainment and Media for A+E Networks, and Bob DeBitetto, president and general manager of A&E Networks and BIO Channel, will be in attendance." Dubuc will lead an inaugural "Women in Global Entertainment Power Lunch," a senior-level networking event for women executives to be held on Monday. **SA** ●



Marielle Zuccarelli, managing director of International Content Distribution for A+E Networks



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Olympics Broadcast in Facts and Figures

For the July 27-August 12, 2012 London Olympic Games, the Madrid-based Olympic Broadcasting Services (OBS) took full charge of broadcasting affairs through OBS London (OBSL). OBSL is the local entity created by OBS in June 2008 to execute the project.

The Lausanne, Switzerland-based International Olympic Committee (IOC) set up OBS in 2001 to serve as the host broadcaster for all summer, winter and youth Olympic Games and to ensure efficiency and consistency in Olympic production and broadcasting.

OBS took partial control of the Games for the first time in 2008 under a joint venture with Beijing Olympic organizers. London 2012, however, marked the first time that OBS was the sole host broadcaster of the Summer Olympic Games. Before OBS was formed, the role of host broadcaster was given to the local organizing committee or third-party broadcasters.

Spanish executive Manolo Romero is the departing CEO of OBS, which was tasked with delivering unbiased sights and sounds of all Olympic sports to approximately 147 rights-holding broadcasters representing 204 territories across the globe using 1,000 cameras and providing 5,600 hours of HD coverage. Various accounts from press reports, the IOC and NBC offered differing counts of the total number of sports events on the program at the Olympic Games, ranging from 26 to 36. Some 4.8 billion people were estimated to view the Olympics via broadcast.

Some rights holders delivered the OBS TV feeds to multiple territories, as in the case of Miami, Florida-based Albavision, which covered 10 territories in Central and South America. Other countries shared the feeds: For example, Mexico, Brazil, Canada, Italy, Japan and North and South Korea.

The heart of OBS was the newly constructed London International Broadcasting Centre (IBC) and Main Press Centre. Located within the Olympic Park, outside the city limits,



Brazilian President Dilma Rousseff visited Record TV Network personnel at the IBC in Olympic Park. The president was accompanied by Helena Chagas, Minister of Social Communications and Aldo Rebelo, Minister of Sports.

the IBC was less than half the size of its Beijing counterpart. Nevertheless, it housed up to 13,000 accredited broadcast personnel.

For the first time, OBS implemented a multi-channel distribution system, which saw OBS distribute 12 channels of content via satellite worldwide. One channel, the Olympic News Channel, was capable of being received by various platforms. It aired sports news, Olympic-related content and studies about London, including footage OBS put together before the Games.

Another OBS channel offered 3D images, making the London Games the first to be broadcast in 3D. This came as a result of the IOC and OBS's partnership with Olympic sponsor Panasonic, which installed the necessary equipment at each venue. More than 300 hours of content were available in 3D through the designated channel providing approximately 16 hours of coverage per day.

On the critical side, the fact that coverage of the London Games was managed by Spanish executives raised some complaints in the U.K. production community. However, OBS contracted production teams with recognized expertise in their field to provide its host coverage of key sports as indicated in the sidebar at right.

For more London 2012 coverage, see page 44. ●

STREAMING VS. BROADCASTING

The European Broadcasting Union (EBU) provided European public sector broadcasters with 47 live streams from 42 EBU members every day of the Olympic Games. The site (www.eurovisionssports.tv) provided 34 million streams over a total of 6.7 million hours of playtime. The EBU site was viewed in 82 territories across Europe and North Africa with up to 590,000 unique visitors per day.

The BBC sports site alone attracted a daily average of 9.5 million global viewers and 7.1 million U.K. viewers and 1.7 million unique visitors per day with up to 24 live streams. In terms of broadcast viewership, the BBC's top figure was 27.3 million viewers for the Opening Ceremony and 20 million for the men's 100-meter final.

In France, 34 million people watched at least an hour of the Games on France 2, France 3, France 4 and France Ô.

In Germany, ZDF averaged 3.59 million viewers with a 24.9 share.

In Spain, 5.68 million viewers (a 47.2 percent market share) tuned into TVE for the men's basketball final.

In Canada, 28 million viewers watched at least some part of the Olympics coverage on the three channels that comprised the Canadian Olympic Broadcast Media Consortium.

Olympic broadcaster CTV reported a 74 percent increase in viewers compared to Beijing in 2008. The Closing Ceremony broke records, drawing in 7.5 million Canadians. Unlike the U.S., Canada didn't rely on tape delay. Instead, they aired major events live, then aired repeats during primetime.

In Mexico, Televisa and Azteca shared coverage of the London Olympics. Coverage was available on Televisa's Canal 5 and Azteca 7 on weekdays and Televisa's Canal 2 and Azteca 13 on weekends. The Opening Ceremony (broadcast on both networks) recorded a total of 11.6 ratings: 7.8 on Televisa's La Jugada coverage and 3.8 on TV Azteca's Pasion Olimpica.

OBS Teams: Swimming, Diving, Synchronized Swimming, Water Polo, Modern Pentathlon (Swimming), Basketball, Equestrian, Fencing, Handball, Sailing, Shooting, Beach Volleyball, Wrestling

BBC (U.K.): Boxing, Rowing, Canoe/Kayak (Sprint), Tennis, Football

YLE (Finland): Opening/Closing Ceremonies, Athletics (Integrated/Track/Throws)

SVT (Sweden): Athletics (Jumps)

SBS (Korea): Archery, Taekwondo

Fuji TV (Japan): Judo

TVE (Spain): Canoe/Kayak (Slalom), Triathlon, Marathon, Aquatics (Swimming)

CCTV (China): Modern Pentathlon, Badminton, Gymnastics, Table Tennis

NOS (the Netherlands): Cycling (Road Race, Time Trial), Athletics (Walks/Marathon)

STV (Slovakia): Hockey

ICRT (Cuba): Volleyball

ERT (Greece): Weightlifting

VRT (Belgium): Cycling (BMX, Track, Mountain Bike)



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NBC Sparks Controversy with Olympics Coverage

In the U.S., NBC has served as the television home for every Summer Olympic Games since the 1988 Seoul Games and every Winter Games since Salt Lake City in 2002.

Led by the NBC Olympics division, the network has secured rights to future Games by outbidding ESPN and FOX. NBC put up U.S.\$775 million for the upcoming 2014 Sochi, Russia Winter Olympics, \$1.226 billion for the 2016 Rio de Janeiro Summer Games, \$963 million for the 2018 PyeongChang, South Korea Winter Games and \$1.418 billion for the 2020 Summer Games (which have yet to be assigned a location), for a total bid amounting to \$4.38 billion. Conversely, ESPN's bid was \$1.4 billion for 2014 and 2016, and Fox put up \$1.5 billion for 2014 and 2016, and \$3.4 billion for all three — up to 2020.

Broadcast rights — particularly U.S. broadcast rights — are the main source of the International Olympic Committee's (IOC) revenues, which also include money from sponsorships, ticketing and licensing.

From 2005-2008, broadcast rights provided the IOC with \$2.57 billion — nearly half of its total revenues — and about 60 percent of that total came from NBC. Thanks to the higher cost of broadcast rights, IOC president Jacques Rogge announced that the IOC's reserves have grown from \$105 million to \$558 million since 2001.

Reportedly, from its Lausanne, Switzerland headquarters, the IOC distributes over 90 percent of Olympic revenue to world organizations throughout its Olympic Movement. The IOC retains under 10 percent of Olympic revenue for the operational and administrative costs of governing the Olympic Movement.

For the 2012 London Olympics — for which NBC paid \$1.181 billion — over 5,535 hours of coverage were available across NBC's suite of channels: NBC, NBC Sports Network, MSNBC, CNBC, Bravo, Telemundo



(with 173 hours of coverage in Spanish), two dedicated cable outlets and online services. This included over 3,000 hours of live streaming of 25 different sports (on the LiveExtra online channel), amounting to 2,000 more hours than were available from Beijing in 2008.

The NBC TV network itself aired 272.5 hours, which is 50 hours more than it carried in Beijing in 2008. According to printed reports, NBC has found that live streaming-digital media did not have a devastating impact on primetime television, which influenced their decision to run popular events on tape delay in primetime.

Additionally, NBC entered into a partnership with Panasonic North America to produce 242 hours of 3D footage, made available to viewers on satellite, cable and telecommunications-based platforms. However, 3D coverage was only available the day after each event took place.

Another important NBC technical partner was Cisco, which developed a 10 Gbps Videoscape Internet Protocol (IP) network to transport content within the London International Broadcasting Centre (IBC), to the venues and to facilities in New York and Los Angeles. In addition, with Cisco's Videoscape platform, NBC was able to deliver six live TV feeds of coverage to smartphones, tablets and hotel suites.

For its coverage NBC took only parts of the OBS feeds (or mixed OBS feeds with its own cameras, as in the case of tennis coverage), relying mostly on its own studio facilities that handled 300 camera positions, including two from helicopters.

These broadcast achievements were

matched by the huge NBC technical structure that occupied 70,500 square meters of London's IBC, located within Olympic Park, outside the city limits. And this doesn't count the technical support of 650 people located in NBC's New York studios.

Nevertheless, all that goodwill and careful preparation did not spare NBC from a barrage of criticism that began with the Opening Ceremony and continued throughout the 17-day event due to awkward comments and embarrassing video juxtapositions.

Specifically, NBC came under fire from the British press for editing out a section of the Opening Ceremony that was widely viewed as (though not officially said to be) a tribute to the victims of the 7/7/2005 terrorist attack in London. Rather than showing this moment, NBC cut to Ryan Seacrest's interview of U.S. swimmer Michael Phelps. Critics have argued that NBC had ample opportunity to air this — and many other Phelps interviews — throughout the 17 days of Olympics coverage. The network was also criticized for airing the ceremony in primetime on tape delay and opting not to stream the event live online (they later streamed the Closing Ceremony).

But that's not all. Despite record audiences (the Opening Ceremony gained a 21 rating and 37 share, or 40.7 million people), some viewers complained of "boring" coverage and/or insufficient sports being shown.

Some critics pointed fingers at NBC's main coverage for lingering to the point of boredom on the same event when they could have easily switched back and forth between other events running at the same time or those that took place earlier, since the primetime broadcast was pre-recorded anyway.

It was noted that a Saturday or Sunday afternoon seemed the perfect time to broadcast a variety of events and event highlights, rather than air, for example, an entire water polo match in one sitting.

According to official NBC press



reports, NBC covered all 32 sports and 302 events (though, depending on whether the sports count came from the IOC, the OBS, various press reports or NBC itself, that number varied anywhere from 26 to 36).

Yet the NBC Sports Network's 292 hours of total coverage focused on "home team" sports — those events in which Team USA competed. Often excluded were sports popular with ethnic and immigrant groups living in the U.S., which were diverted into other NBC outlets such as Telemundo (for Spanish-language coverage of football or soccer, as it is called in the U.S.).

Another criticism of NBC's primetime coverage was that the network focused on only a few sports (mainly swimming, gymnastics, diving, beach volleyball and track and field). Of course, these sports do tend to draw a large number of viewers.

It's hard to deny that showing a delayed sports competition in the Internet era is a great challenge for any broadcaster. So, the key here was not to focus on the winners (since the Internet and, in particular, competing TV networks, made sure winners were widely known before the NBC primetime broadcasts), but on the competitions themselves, highlighting key segments of all games — and not just a handful of sports. ●

All that goodwill and careful preparation did not spare NBC from a barrage of criticism that began with the Opening Ceremony and continued throughout the 17-day event.

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Telenovelas Take Center Stage at Las Vegas Mart

At this year's past NAB conference and market event, Marcel Vinay Sr., of Mexico's TV Azteca, made a 10-minute presentation exploring telenovelas through the decades (the '70s, '80s and '90s), while various clips of popular telenovelas were projected on a large screen.

The well-attended presentation, part of an official NAB panel titled "TV Trends: New Telenovelas," took place at the Content Theater of the Las Vegas Convention Center.

Of the panelists, Ricardo Scalamandr  of Brazil's TV Globo presented a three-minute video and made an additional five-minute presentation on how telenovelas are evolving. Jessica Rodr guez of U.S. Hispanic TV network Univision presented a one-minute video and discussed the importance of telenovelas to her network. Cesar Diaz of Venezuela's Venevision talked about the social media strategy associated with telenovelas. The panel was moderated by *Video Age's* Dom Serafini.

Here's an abridged version of Vinay's historical recollections:

The novella was first developed in the 18th century through books like *Pamela* written by Samuel Richardson in England in 1740, France's *Eloisa* by Jean Jacques Rousseau (1761), *Sentinel Journey* by Irish author Laurence Stern (1768) and *Paul et Caroline* by Bernardin de Saint Pierre (1788).

In the 19th century, countries such as the U.S., France and England started publishing serialized novellas in magazines and newspapers, which increased the demand of those publications.

At the beginning of the 20th century, as the radio was emerging as a new medium, the radionovela started to be transmitted, as early as 1920. But it wasn't until the first part of the 1950s that Latin American countries such as Mexico, Cuba and Argentina were able to adapt the genre for television and began broadcasting them live. They quickly became very popular. Unfortunately, given the fact that no video recording technology was available at the time, these telenovelas were lost forever.

At the beginning of the 1960s, telenovelas were ready to be exported. In 1962, the Mexican government decreed that, if the country's three television networks comprising Telesistema Mexicano (an alliance among Canal 2,



TV Azteca's Marcel Vinay Sr.

Canal 4 and Canal 5) wished to continue to import television programs from America, they would also have to export their Mexican telenovelas to the U.S.

In order for Mexican telenovelas to be transported north to air on American television, the live broadcast of each episode was filmed with a 16mm camera directly off a black-and-white television monitor. Copies were then made for export — not only to the U.S. but also to Central America.

These filmed copies were known as kinescopes. The sound and visual quality of these films left a great deal to be desired, to the point that audiences frequently could only imagine what was happening on the screen. However, the telenovelas made such an impact on viewers that in spite of the poor quality, the genre was a great success in every country where they were broadcasted.

The only problem was that English-speaking television stations in the U.S. were not particularly interested in broadcasting Mexican telenovelas in the Spanish language, and were even less thrilled with the quality of the kinescopes.

In order to solve that problem, Canal 2 (owned by Emilio Azc rraga Vidaurreta a.k.a. Emilio Azc rraga Sr.), first co-acquired television stations in San Antonio, Texas and, later, Los Angeles. These stations became the foundation for the American nationwide Spanish-language network, Univision.

When the two-inch videotape first appeared in 1965, it immediately enabled Mexican telenovelas to be sold to all countries in the Americas.

An example of the impact telenovelas had at that time is illustrated by the military dictatorship governing Peru in the '70s, which initially considered telenovelas harmful to their people and prohibited Peruvian television companies

from broadcasting them. However, Peruvian women — no longer able to discuss the latest plot twists of their favorite telenovelas — started to chat instead about the high cost of living. This grumbling escalated into such anger that they took to the streets with their pots and pans to demonstrate against the scarcity and very high cost of food. Under pressure, the military government asked Mexico's Televisa for help to stop the rioting, which was spreading rapidly across the country. It was suggested that they resume the broadcast of telenovelas, which they promptly did, and the demonstrations came to an abrupt halt.

In 1976, Ampex and Sony launched the one-inch videotape that also included several separate audio channels for music, voices and sound effects. This made it possible for Mexican telenovelas to be dubbed into local languages and sold in countries outside the Americas. By the mid-'80s, countries such as Germany, France, Turkey, Greece and Italy were broadcasting Mexican telenovelas.

There are many stories about the success of telenovelas in those countries, most of which at that time only had state-run television stations. One story comes from Russia, when in 1985, the main state television network agreed to air Televisa's telenovela, *The Rich Also Cry*. As Televisa's executives were eager for the broadcast to be successful, instead of placing the Russian translation over the Spanish voices (as was customary at the time), they decided to dub it into Russian by using lip-synchronization, which was a first for that country.

This was the first fully dubbed telenovela to be shown in Russia, and it was fiercely attacked by the political adversaries of then-president Boris Yeltsin. The opposition alleged that the popular telenovela had been broadcast for the sole purpose of distracting public opinion from domestic conflicts — an accusation Yeltsin's government denied. A year later, Yeltsin awarded the main actress of that telenovela, Veronica Castro, the highest Russian honor for her contribution to ending the political conflicts.

The Rich Also Cry was also blamed for causing Moscow's water pipes to burst. The show aired on television for 45 minutes every weekday without commercial breaks. During that time, the large number of viewers who were glued to their TV screens did not use their kitchens and bathrooms. This caused the



The NAB panel titled "TV Trends: New Telenovelas"

water pressure in the city pipes to increase, eventually leading them to burst.

The same telenovela was also shown in Vietnam, as part of Russia's involvement in that country. As Russian was not spoken in Vietnam, the telenovela was aired in five-minute blocks, after which two Vietnamese announcers appeared on-screen to explain what had happened in the previous clip. Even so, the show was the most-watched television program in Vietnam.

In Spain, television licenses were first awarded to the private sector in the mid-'80s, which put pressure on the state channels to broadcast telenovelas rather than allow the private stations to run them. State broadcaster TVE did not support the genre, so Televisa gave them the first 70 episodes of a telenovela for free, hoping it would be a success and they would not only buy the rest of the series, but also give other telenovelas regular time slots.

When that telenovela was aired at 10 a.m., it became such a hit that business owners had to place television sets in their stores, since employees and customers alike did not arrive until after the show had ended.

According to a *Newsweek* article published during the U.S.-led war in Afghanistan, American soldiers were shocked by how the telenovela *Mirada De Mujer* — produced by TV Azteca and starring Angelica Aragon — kept women glued to their TV sets, regardless of the Taliban's strict and repressive rules. The telenovela centered on a woman who finds love with a young man after her husband abandons her for a young lover.

Today, television networks in more than 130 countries regularly broadcast telenovelas produced in Mexico. The success of telenovelas lies in emotions, not intellect, making the genre universal and widely accepted, regardless of customs, religion and race. Over time, telenovelas have achieved what in advertising lingo is known as "positioning." In other words, audiences who tune in to telenovelas are confident they will see a romance unfold, in which the leading lady will suffer until her dream of love comes true. Female audiences live and breathe the character's struggles, empathizing with the leading lady's hardships, which seem insurmountable. In the end, they rejoice along with the characters that find love. ●



Disney Media Distribution
Latin America

El poderoso capo de la droga Pablo Escobar,
y la estrella de fútbol más famosa de Colombia
Andres Escobar en una vertiginosa película/documental
Producción ESPN
100 minutos

Content Piracy in LATAM

(Continued from Cover)

noted Gustavo López, vice president and regional counsel of Discovery Networks Latin America and U.S. Hispanic. "This discussion provided an opportunity to evaluate new approaches to this dilemma and ways of applying existing legislation."

The "Intellectual Property Summit" was organized by the Uruguay-based Center for Telecommunications Development Studies and Social Access to Information in Latin America (CERTAL), the Argentina-based Latin American Federation of Judges (FLAM) and the University of Miami. The summit was held at the University of Miami Law School, and on the third day, Discovery Networks sponsored a roundtable titled "Intellectual Property, Piracy from a Programmers' Perspective," which was moderated by Alejandro Harrison, CEO of Pramer, Argentina.

The roundtable panelists included Discovery's Gustavo López; Lorenzo Rainer, senior director for Legal and Business Affairs at HBO Latin America; Ana Siegel, senior vice president and general counsel at Fox Latin American Channels; and Francisco Escutia, executive director of Latin America Anti-Piracy and Intellectual Property Consulting. The roundtable was held at Discovery's Miami offices.

After a welcoming introduction by Enrique (Henry) Martinez, president and managing director of Discovery Networks Latin America/U.S. Hispanic, the panelists proceeded to illustrate the various issues facing the industry in LATAM.

Fox's Ana Siegel said that the "fight against piracy is very expensive," but, as was pointed out by a participant in the



Enrique (Henry) Martinez, president and managing director, Discovery Networks Latin America/U.S. Hispanic

audience, it can bring results, as was the case with Fox's anti-piracy campaign in Venezuela eight years ago.

Similarly, HBO Latin America's Lorenzo Rainer recalled the success in stopping illegal distribution of original-language high-quality movies from Cuevana.tv, one of Argentina's most popular online streaming sites.

During a telephone interview, Discovery's Gustavo López told *VideoAge* there are four basic forms of content piracy in LATAM, each flourishing in different parts of the region.

For example, in Ecuador, the most problematic area in terms of piracy, the main culprit is illegal systems, both cable operators and satellite set-top boxes (STB). This is the same problem found in Brazil. Throughout the region, made-in-China AZBoxes, which are used to pirate satellite signals, are sold wholesale at U.S.\$10 each for quantities of 500 pieces.

In Mexico, piracy is manifested through good old DVDs. In Colombia, the issue concerns cable systems under-reporting their subscribers in order to pay less to content providers. In Argentina, which is a more technologically advanced country, the key problem with piracy comes from

illegal streaming.

López was reluctant to quantify revenue losses that piracy in LATAM causes content providers, but he indicated that, in the case of under-reporting subscriber numbers, losses could reach 50 percent.

Considering that the pay-TV business in Latin America is a \$10 billion annual business with 45 million subs, *VideoAge* estimated the losses from piracy in Latin America at \$1 billion per year just for under-reporting and illegal STBs. In terms of DVDs, in Brazil and Mexico alone, pirated goods represent a business estimated at close to \$500 million a year (48 percent from Brazil, 71 percent from Mexico).

In comparison, the IP software piracy business in LATAM is estimated at \$870 million a year, or 50 percent of the total.

While unwilling to put a monetary figure on the effects of piracy, López stressed that the losses are not just a concern for content providers, but for the local industries and government as well. Legitimate operators are seeing a loss of subscribers and less advertising income, while piracy represents loss of tax revenues for governments. In

addition, illegal activities drive prices up, since content providers tend to increase per sub costs to compensate for losses due to piracy.

For content providers, however, the answer is not to stress monetary losses but to educate regulators, local prosecutors and judges, and the public at large, and to work with the local industries, as well as to take advantage of technological solutions.

Collaboration brings results and López pointed out last year's success in Perú, where 40 cable systems were forced to become legitimate. Since individual content providers don't have the resources and/or a structure to monitor illegal activities in the region, they depend mostly on the reports by legitimate local operators that are hurt by illegal activities.

There are talks of forming an alliance for combating piracy in LATAM, reported López, but for now the industry has to be satisfied with meetings such as the Summit in Miami and one held in Paraguay last August.

On the other hand, the MPAA has been active in monitoring movie piracy in LATAM, specifically with its lobbying activities in Mexico and Brazil. Another U.S. agency involved with monitoring content piracy in Latin America is the U.S. Trade Representative, which has listed Argentina, Chile and Venezuela on its priority watch list of the worst piracy offenders.

Similarly, the U.S. Chamber of Commerce, in addition to singling out those three countries, listed another 10 countries — Bolivia, Brazil, Colombia, Costa Rica, the Dominican Republic, Ecuador, Jamaica, Mexico, Perú, and Paraguay — as less serious offenders that were still criticized for failing to do more to enforce intellectual property laws. ●



The roundtable participants at Discovery's Miami offices



From l. to r.: Alejandro Harrison, CEO of Pramer, Argentina; Francisco Escutia, executive director of Latin America Anti-Piracy and Intellectual Property Consulting; Gustavo López, vice president and regional counsel, Discovery Latin America; Ana Siegel, senior vice president and general counsel, Fox Latin American Channels and Lorenzo Rainer, senior director for Legal & Business Affairs, HBO Latin America



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"Disaster" in Dramas, "Losers" in Comedies

(Continued from Cover)

dramas and a comedy in Cannes.

It is also clear that, this season, comedies are back for the U.S. broadcast networks, with the four largest U.S. networks picking up 16 comedies between them. "It's all about comedy," Marion Edwards, president, International TV at Twentieth Century Fox TV Distribution told *VideoAge* around the Upfronts in May. "Every network wants a whole night of comedy and then additional comedies dotted throughout other nights," she said.

A continuing trend in the TV industry is the large number of big marquee names, such as Dennis Quaid (*Vegas*), Kevin Bacon (*The Following*), Lucy Liu (*Elementary*), Lily Tomlin and Reba McEntire (*Malibu Country*) and Charlie Sheen (*Anger Management*).

In the comedy sphere, the often riskier and experimental single-camera format is most popular (only a quarter of the sitcoms debuting this year are multi-camera).

In an internal memo (shared with *VideoAge*), Luca Macciocca, one of 10 buyers from Italy's RAI who attended the L.A. Screenings, characterized this new season as "the completion of an evolution. From last season, which was rather fragmented in the drama series, and thus rich in opportunities, only the fairytale genre remains. This year the recurrent theme in drama is 'disaster,' while in comedy, prevails the 'loser' as the hero. A permanent fixture is also a gay character in every new series, without neglecting the now traditional 'dysfunctional family.'"

In an article for the *The New York Times*, TV critic Alessandra Stanley argued that the new sitcoms are "vintage shows from the 1960s and '70s." To



Twentieth Century Fox's *The New Normal*

prove her point, she compared *The Neighbors* on ABC to *My Favorite Martian*, NBC's *Go On* to *The Bob Newhart Show*, and FOX's *The Mindy Project* to *Rhoda*.

In the same newspaper, Neil Genzlinger explained that this was due to the U.S. "television industry's Random Show-Idea Generators," which maintain that every possible show concept and character has been used up.

One of this year's sitcoms generating a lot of buzz is Twentieth Century Fox's *The New Normal*, which follows a gay couple and their surrogate. Some of the attention the show has garnered is thanks to a bit of controversy. An NBC affiliate station in Utah has banned the program, and a group called One Million Moms has called for a boycott due to the same-sex family at its core. Regardless, it had a relatively strong premiere at 7 million viewers.

Another comedy that's gotten a lot of attention in the U.S. is NBC Universal's *The Mindy Project*, created by and starring former *The Office* writer and co-star Mindy Kaling. Eyes are on her series about an OB-GYN who's professionally successful but unlucky in love.

For dramas, already well-established names and brands are all the rage (and the fact that they come with built-in audiences certainly helps their

chance of full-season survival). *The Carrie Diaries*, from Warner Bros. for The CW is the early story of *Sex and the City*'s Carrie Bradshaw; *Arrow*, also from Warner Bros. for The CW, is based on classic comic book character Green Arrow and CBS Studios International's *Elementary* for CBS is based on Sherlock Holmes, with a modern-day (female) Watson.

J.J. Abrams, a producer best known for epic hit *Lost*, is behind *Revolution* (a Warner Bros. series for NBC), set in a post-apocalyptic future where there is no electricity. We're betting that this big-budget drama could be an international hit if it does well in the U.S.

Another well-known series creator, Dick Wolf (of *Law & Order* fame), is back with NBC Universal's *Chicago Fire*, a drama that explores the lives of men and women in the Chicago Fire Department.

There is also a lot of anticipation for Lionsgate's *Nashville* for ABC. The drama series follows a country mega-star and the young ingénue who threatens to dethrone her. And last, New Yorkers seem to be pretty psyched for Warner Bros.' *666 Park Avenue*, about a swanky New York City building in which the residents have sold their souls to the devil.

As of press time, only a few new



CBS Studios International's *Elementary*

season shows had premiered. Two of them kicked off early, after Olympics broadcasts on NBC (taking advantage of the built-in audience). *Go On*, which marked the return of Matthew Perry to NBC, follows a sports radio show host who turns to a support group after his wife dies in an accident. The show certainly benefited from its Olympics tie-in, garnering 16.1 million viewers. Though sitcoms are a tough sell around the world, NBC Universal Television Distribution's *Go On* could indeed do well on the international front thanks to *Friends* star Perry's global celebrity.

Another NBC Universal sitcom to premiere post-Olympics was *Animal Practice*, set in an animal hospital and revolving around a curmudgeonly veterinarian — which had a strong showing, bringing in 12.8 million viewers. While the show has gotten positive feedback, it seems as though the real star is Crystal the Monkey, formerly of *The Hangover: Part II*.

Following NBC (which premiered *Go On* on August 8 and *Animal Practice* on August 12), FOX started its new season on September 12, ABC on September 14 and CBS on the 19. The last network to open the season was The CW, which premiered its new shows on October 2. ●



Warner Bros. International TV Distribution's *666 Park Avenue*



NBC Universal International TV Distribution's *Go On*



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WORLD CONTENT

Some Light Moments at The L.A. Screenings

Traditionally, the L.A. Screenings are not just about dark rooms lit by light-up pens and flickering red-eyes after hours of screening new U.S. studios shows. There are also light moments, like luncheons and parties, presented in a festive setting. During the Screenings, the studio lots get dressed up as if it were Christmastime all over again, with welcoming banners and carefully positioned signs with directions.

The Screenings offer all involved the opportunity to mingle with the stars of the new shows and for the studios' international executives scattered

around the world to meet as a group.

It all starts in the morning with a good, healthy breakfast for the 1,500 or so buyers that attend the annual May ritual. For a full week, each day every studio welcomes about 240 international acquisition executives, except during the Latin general screenings when some 300 buyers are invited.

Invitations are important because security guards at the studio gates check all names when people drive in. Or, if they take the buses or mini-buses the studios use to shuttle them about, studio representatives check for intruders.

After an earthly buffet lunch and afternoon screenings, buyers are sent back to their hotels, which are scattered around Los Angeles. They reach their rooms at about 5 p.m. looking disheveled and blurry-eyed after a good five hours of screenings in cold, dark theaters, just in time to get ready for the evening parties.

This year, possibly as a reaction to an article in *VideoAge's* NATPE Daily, where buyers explained how they cope with the freezing screening rooms (*How to Dress For the L.A. Screenings*), Sony Pictures TV International offered screeners a warm blanket. ●



Disney Latin America's team, from l. to r.: Leonardo Aranguibel, Gustavo Sorotski, Jack Morera, Fabiola Bovino, Fernando Barbosa, Heather Harris, Henri Ringel



CBSI's president Armando Nuñez Jr. (right), with the stars of *Elementary*, Lucy Liu and Jonny Lee Miller, welcoming M6's top buyer Thomas Valentin



SPTI's Alexander Marin kept buyers busy until the last minute with an end-of-the-day business card draw for prizes



SPTI wanted buyers to warm up to their new shows.



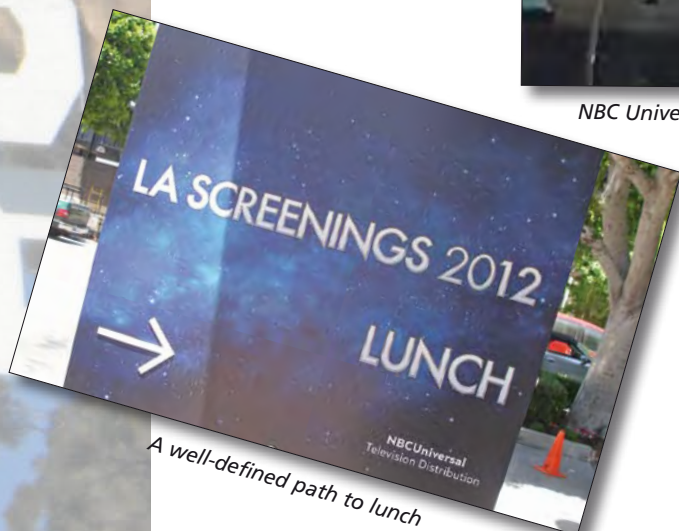
The big bosses mingle with buyers: NBC Universal International's Jeff Shell (center) with Belinda Menendez (right) and Maria Munoz (left), entertaining Televisa's buyer Alberto Ciurana (far right) and others



A BIG welcome from CBSI



NBC Universal's welcoming banner



A well-defined path to lunch



A record of 22 TV executives participated in the 7th annual Veterans L.A. Screenings luncheon, held, as usual, at the Intercontinental Hotel in Century City at the end of the Screenings. Coordinated by Tony Friscia, the luncheon was started by Gary Marenzi, Jim Marrinan, Friscia and Dom Serafini.

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Next Big Thing

(Continued from Cover)

it will undoubtedly be 'TV Everywhere.' Although this has been talked about for a long time, pay platforms are now making real progress toward making their services available everywhere. In fact, with the great screens on tablets and ever-increasing broadband speeds, the only real obstacle is the resolution of the discussion regarding rights, and here too, meaningful progress is being made."

For Claire Tavernier, senior executive vice president of FMX and Worldwide Drama, Creative Networks at FremantleMedia, "'The Next Big Thing' in the global television business will be the decoupling of the television set and television content." She noted that, "In the past, the word 'television' has been used to mean both the set and the content that played on it; in the future that symbiosis will break down as the set becomes much more multifunctional, and content becomes much more multiplatform, migrating to many other screens and platforms."

Content isn't the only thing that is changing — audiences are too. Michael Shepard, president of Canada's Thunderbird Films, pointed to a Kaiser Family Foundation study that "shows eight-to-18-year-olds watch significantly less television than older generations, only 26 percent of this group watch 20-plus hours of television a week compared to 49 percent of the rest of the population."

Echoing Cohan's comments on the importance of both tablets and ever-increasing broadband speeds, Shepard said, "in developing countries, mobile broadband is often the only form of available online access." He pointed to a prediction in Ericsson's Traffic and Market Report — *On the Pulse of the*



Charles Falzon, chairman of RTA School of Media, Ryerson University, Toronto and co-chairman of CCI Entertainment



Barney Shingleton of Zodiak Rights

Networked Society, which predicts that by 2017, 85 percent of the world will be covered by high-speed mobile networks.

Cohan and Tavernier may be in basic agreement as to the most important change on the horizon, but they imagine very different consequences flowing from it.

Cohan has no doubt that, "Pipe owners, including those who will own the new pipes, will always want great content." But for him this raises a key issue: "The question is how will that great content be delivered? Creatively it will be a very different world. For instance, in this new world what will be the meaning of the word 'season?' The answer to that will have very great significance for arcs."

Although Cohan acknowledged, "In the recent past there has been a lot of talk about how producers would have to produce radically different forms of content for the different screens, this has now largely receded and there are two key reasons for this. One is that the changes took a lot longer to come about than had been anticipated, and the other reason is that, by the time they had, the pad had arrived. But, make no mistake, we are just starting to scratch the surface of something that we have been anticipating for a very long time — and there will be changes."

For Tavernier, the future "offers a lot of opportunities as well as some challenges. TV's traditional business model is shifting very rapidly, and there is potential for it to break down. With this shifting business model, FremantleMedia has the opportunity to build a much more direct relationship with the consumer, which could lead to alternative sources of revenue," she said optimistically. "We see digital extensions as having three primary objectives; monetize the audience, retain the audience, attract new audiences. Any activity we engage in needs to have a measurable impact on at least one of these dimensions, although many work on more than one level. Digital platform also allow us to initially try new ideas and content on a much smaller scale,



Claire Tavernier, senior executive VP of FMX and Worldwide Drama, Creative Networks at FremantleMedia

and then to grow them as they prove to be successful, as we have done with our YouTube cookery channel 'Sorted?'"

Barney Shingleton, head of Entertainment at Zodiak Rights, believes the recent move by YouTube into original commissioning foreshadows some serious changes, calling it "a major development from YouTube's perspective." But he insisted, "it also has possible significant consequences for our industry. Working with YouTube is very different from working with a broadcaster — much more hands-off."

Shingleton echoed some of the comments Tavernier made, pointing out, "Although it is not as much money as working with a broadcaster, it is still a decent chunk of change and, more importantly, it gives the producer a much more direct relationship with the advertiser, which could have longer term implications."

But, unlike Cohan, Shingleton believes,

We see digital extensions as having three primary objectives; monetize the audience, retain the audience, attract new audiences.

Claire Tavernier

"The content itself will inevitably be very different. There is a world of difference between making five-minute pieces for YouTube and a long running 24-minute daytime series for ITV." For Shingleton, this "raises other questions such as, what sort of originally produced content will work on YouTube? And whether it works or not, will it have a value elsewhere?"

Illustrating the importance of the questions he asked, Shingleton pointed to *Life in a Day*, which started when YouTube asked people to film themselves for a day and then upload the results, which were then professionally edited into a one-hour film. The BBC subsequently took the idea on and created *Britain in a Day*, now distributed by Zodiak.

Some analysts, on the other hand, believe "The Next Big Thing" will be the changes that the Internet will bring to the traditional advertising formats, which is one of the key business models for television. Already some online TV outlets let viewers select which commercials they watch. Not only that, but users have the option to change a commercial while watching it. Plus, online television has allowed advertisers to choose demographics and even the number of viewers they want to reach in a particular promotional cycle.

Even our editor, Dom Serafini, wanted to contribute his two cents to the discussion, deeming himself an amateur futurist. In his view, "The Next Big Thing" will be consuming television without the actual TV set. The sound and images will be directed to the brain, which will transform into what we hear and see.

From the academic perspective, according to Charles Falzon, chairman of RTA School of Media, Ryerson University, Toronto and co-chairman of CCI Entertainment, "Our industry has always been driven by 'The Next Big Thing.' I would say, however, that the media business is actually a continuum, albeit a layered continuum, the core of which never changes."

(Continued on Page 56)

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Next Big Thing

(Continued from Page 54)

He continued, "For example, certain aspects of 'traditional TV' are stronger than ever. The onslaught of interactive, experiential and consumer-generated fare has given rise to a renewed demand for quality content that is meant to be watched and received rather than co-created and that is curated by reliable broadcast and distribution brands. I see a growing demand for passive, high-end entertainment, and with it a growing realization in the business that the sizzle of new technology is there



Derrick de Kerckhove, a professor of Sociology of Digital Culture at the University of Naples, Italy and the University of Toronto

to supplement traditional storytelling skills — not replace them.

"Of course, at the same time, new technologies are being used to create new approaches to that entertainment. One area of growth is content that bridges

passive and active experiences, where the interactivity is elective and seen as an extension rather than a requirement," Falzon concluded.

Canadian Derrick de Kerckhove, a professor of the Sociology of Digital Culture at the University of Naples, Italy and the University of Toronto, warned, "We still have to absorb and mature content for 3D, HD, Interactive, laptop, mobile, Cloud, Twitter, all media that repurpose content and create new possibilities. Twitter, for instance, is re-educating TV by specifying the public's preferences more than focus groups can. Cloud Computing is, once again, changing and refining the distribution system. For TV it's going to be business as usual until 'lifelogs' mature. A lifelog is an audiovisual record of every instant of your life,



Michael Shepard of Canada's Thunderbird Films

seen from the point-of-view of micro-cameras set in contact lenses, and heard from cranial conduction, not air, so that you hear your own voice as you do usually instead of a recorded sound. Playback throws you back in exactly the same positions that you occupied at any point in time. When? Three to five years ahead. Several companies are refining the technology and there is even work going on recording in tactile mode. Why? Because that is precisely the novelty in content-creation: It's one thing to have and enjoy reality shows, it's quite another to actualize and share the best moments of one's life with the public as one shares photographs with Facebook friends. The highest forms of cinema will be the skillful montage of key moments and events in intricate and intertwined destinies. Not to mention what that would do for live reporting," he concluded. De Kerckhove has been both a student of and an assistant to Marshall McLuhan.

Whatever the take on the future, it seems clear that an extraordinary period of change in our industry has far from run its course. ●

Reported by Bob Jenkins in London with staff contributions from New York and Milan.



A+E Networks' Sean Cohan

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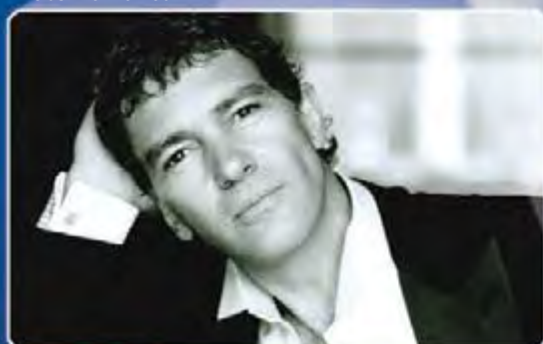
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Conferences & Events News

MORE SEATS, LESS COMFORT

In their quest to make air travel even more uncomfortable, airlines are stripping down the cushions on airplane seats to free up space in economy class and add even more passengers to the cramped cabins.

United Airlines is the latest to install thinner seats, designed by the German-based Recaro, that will allow for one additional row of passenger seating on United planes.

United will roll out the new seats on their fleet of Airbus narrow-body planes in 2013 and will continue to install the slimmer seat model until 2014.

The U.S. airline is following in the footsteps of many European air carriers, like Lufthansa, Swiss and Brussels Airlines, which have already adopted Recaro's seats.

Naturally, frequent fliers are less than thrilled to learn that there will be even more passengers in cabins that are already overcrowded.

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Has history passed me by while I was too busy writing about television? Sometimes I wonder where I've been while the world was witnessing history, and that's really frustrating!

Perhaps I was too young for Vietnam, and too naive for the French spring, Italian summer and American fall of '68 and its antiwar demonstrations. Clearly, I was too provincial for drugs. Undoubtedly too puritanical to let my inhibitions loose. Definitely too poor to be a leftist, a demonstrator and a concert-goer. (Though I did manage to reach the mother of all concerts, Woodstock, after most people had already left — leaving me to admire piles of garbage).

I missed the assassination of John Lennon in 1980, even though I was living just on the other side of Central Park. Most of the great songs from the '70s and '80s passed me by without registering a blip on my brain's right hemisphere. When Donna Summer died recently, I had to listen to some of her hits in order to recall who she actually was.

When Andy Warhol was alive, to me he was just a publicity-seeking artistic wannabe. Only years later, when I discovered that *VideoAge's* offices are actually located in his former home, did I begin to realize his genius. And what about Keith Haring, who used to draw on the pavement all around Manhattan in the '80s? I considered his artwork visually displeasing graffiti.

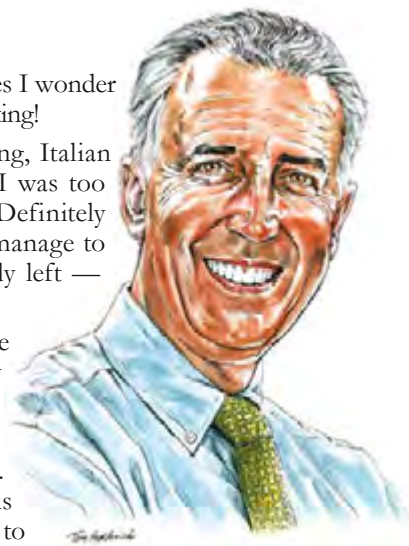
When Metromedia's John Kluge sold his TV stations to Rupert Murdoch's FOX and moved into the nascent cellular telephony sector, I thought he was investing in a toy to offer children better walkie-talkies.

Looking at ping-pong video games in the '70s on an Atari computer for me did not induce amazement and a vision of a digital future, but merely sleep.

Reading *VideoAge's* book review pages — great tools for those who, like me, don't have time to read the books themselves — enhances this feeling of missing out on all the big events: the advent of Silvio Berlusconi in Italy; Leo Kirch in Germany; Emilio Azcarraga in Mexico; Murdoch in the U.S., U.K., Australia, Italy and the rest of the world; Ted Turner in the U.S.; Kerry Packer in Australia; Roberto Mariho in Brazil, and so on. They were leaders whom I had the opportunity to meet and interview, without realizing their historic significance.

In 1979 I was sent to the Soviet Union to interview the organizers of the 1980 Moscow Summer Olympics, the first to be staged in Eastern Europe. My former publisher wanted to please NBC, the U.S. TV network that invested what was then considered a fortune on the Games, but were for the first time in history boycotted by a record 65 countries. Later, I attended the Winter Olympics in Lake Placid, NY interviewing the chairman of the Games, who passed away before the article went to press.

I even brushed aside an IRA bombing incident. A bomb was planted one floor below my Grand Hotel room a few days before I arrived in Brighton, England to cover the IBC conference for *VideoAge* in 1984. Subsequently, that room exploded while it was occupied by then-British Prime Minister Margaret Thatcher. An FBI agent came to New York City to interview me regarding that terrorist act on behalf of the British International Intelligence Service, MI6.



The ordeal was recounted in the recent movie *The Iron Lady* starring Meryl Streep.

I learned about former media tycoon Robert Maxwell only a few years before his mysterious death, but after I met him in the elevator at the Martinez Hotel in Cannes in the company of a woman at least 40 years his junior.

And what about my misfortunate well wishes to superstitious ace Mario Andretti before a Formula One car race? And the indifference I showed at meeting Sarah, Duchess of York, while she was sharing some of Lady Diana's anguish with the British royal family? My nonchalant encounter with current Empress Michiko of Japan? And the fact that I ignored Guglielmo Marconi's youngest daughter in the mid-'80s?

So then, was I just existing like a vegetable? A simpleton spectator without a clue? But how could I have been so clueless? I was an avid reader of weekly news magazines at the age of 12. I began to write paid articles at 14. I became an international editor of *TV/RadioAge* at 26 and founded *VideoAge* at 29.

Well, facts don't lie, and the reality is that I only recently started to learn about the history I was supposedly a part of. Granted, not everything passed me by, but I'm still left with the feeling that history did not fully register with me at the time. Like when I interviewed Vladimir Zworokin, or Peter Goldmark, or when I exchanged a few heated words with then-U.S. Secretary of State, Henry Kissinger (I blame him for Italian statistician Aldo Moro's death, Augusto Pinochet's dictatorship in Chile and other woes around the world).

Perhaps that is the beauty of history: it happens after the fact.

Dom Serafini



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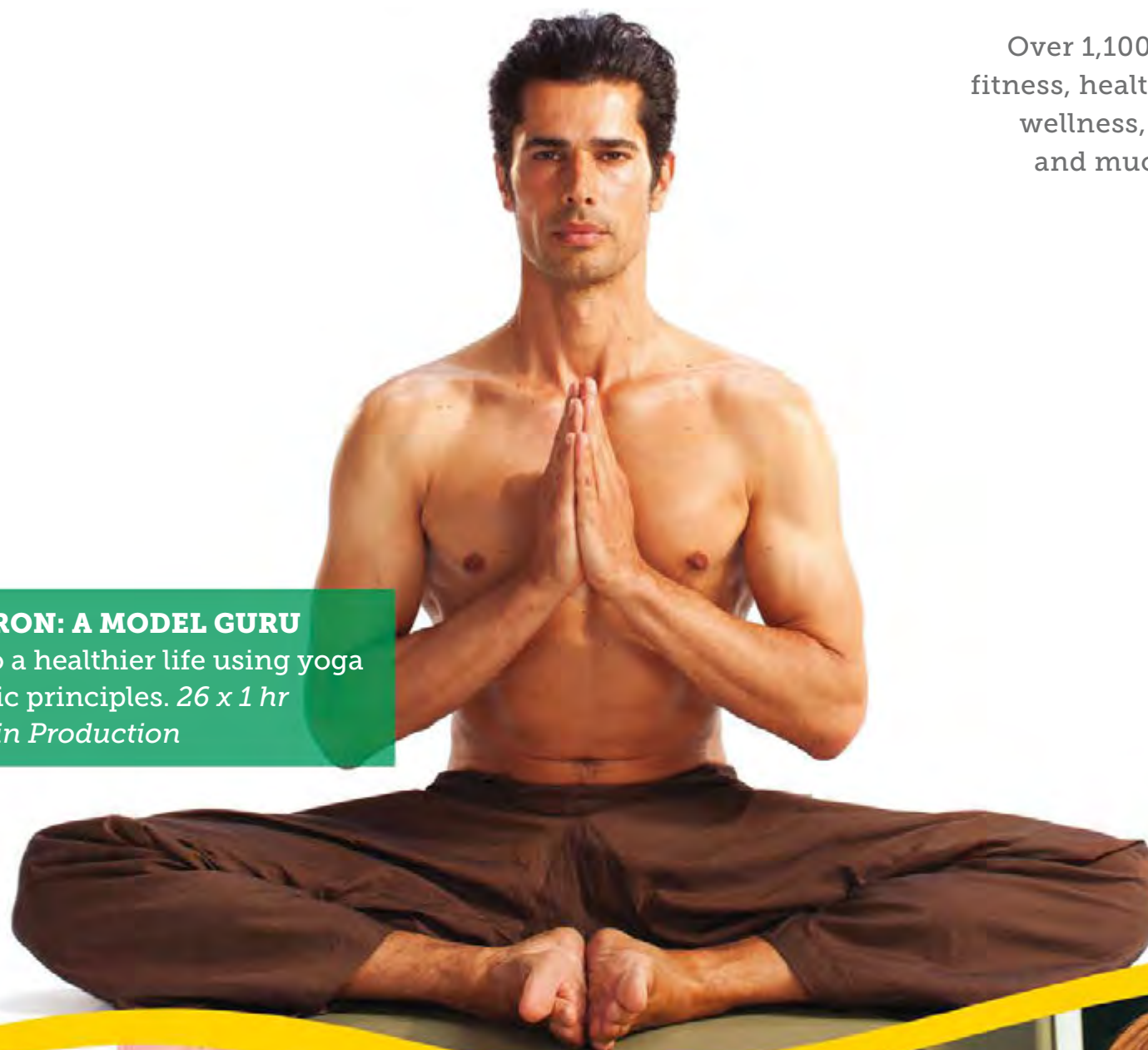
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